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THE ARDEN SHAKESPEARE
GENERAL EDITOR : W. J. CRAIG
1899—1906 : R. H. CASE, 1909

THE TEMPEST

THE WORKS
OF
SHAKESPEARE
THE TEMPEST

EDITED BY

MORTON LUCE

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PREFACE TO THIRD EDITION

THE complaint we sometimes hear that there ought to be an end to criticism of Shakespeare, especially of an æsthetic kind, might perhaps have some validity but for this twofold fact: Shakespearean research has seldom if ever been so productive as during the past two or three decades, and a rectified æsthetic criticism always follows on the paths thrown open by textual investigation. To all this a remarkable parallel may be found in the startling exegesis of the New Testament during much the same period; and in neither case has the work of investigation come to an end.

For a fuller account of the love-making of Ferdinand and Miranda I may refer to an article, "Love in Shakespeare," published in the *Nineteenth Century* for September 1924. A comparison of the characters of Perdita and Miranda occurs in the article "Shakespeare and Nature" (*Church Quarterly Review*, April 1924); and for Shakespeare's dealings with the natural world in *The Tempest* some suggestions will be found in the articles "Nature in Shakespeare" (*Nineteenth Century*, September 1922) and "Botany in Shakespeare" (*Nineteenth Century*, October 1925).

In this edition of *The Tempest* I am chiefly indebted to the valuable *New Shakespeare* of Sir A. T. Quiller-Couch and Mr. Dover Wilson, and as far as possible my obligations are acknowledged by the initials *N.S.* Also my best thanks are due to Professor R. H. Case for his kindness in revising the proofs.

Many critical books and critical friends have assured me that Shakespeare fails to present Miranda as she is described in III. i. 48–53, and in support of their contention they all refer to the one line, I. ii. 120; and on p. 93 of the *New Shakespeare* I read, "I. ii. 120 shows that she was not ignorant of life." I will therefore take this opportunity of mentioning some of the references I have made to the subject; in this book they will be found on pp. 81, 82, note 49; 9, note 1; 18, note 120; 35, note 351; and the footnotes on pp. xxxvii, xxxviii, xlvii. Also I may refer to the articles "Love in Shakespeare" and "Shakespeare and Nature" mentioned above.

The *New Shakespeare* is of opinion that Shakespeare represents Miranda as being inattentive and mysteriously preoccupied during the long story of I. ii. 1–186; but in my judgment it is quite otherwise: I venture to think that Shakespeare is apologising; and that such remarks of Miranda's as "You have often begun," "Please you, farther," "Sir, most heedfully," "Your tale, sir, would cure deafness" (and yet others) may be interpreted: "If my audience are getting tired of this experiment of mine, this tremendous *protasis*, would they kindly take courage from the remarks of Miranda."

As to the relation between the masque in *The Tempest* and the drama as a whole, this, as I suggested in a letter to the *Times Literary Supplement* for 4th April 1921, may perhaps still be left an open question.

With regard to the notable crux "Most busy lest, when I do it" (III. i. 15), the following close parallel occurs in Ovid (*Fasti*, iv. 433–434): "Praeda puellares animos prolectat inanis, Et non sentitur sedulitate labor." Possibly others besides myself have noticed the Biblical phrases (2 Peter iii. 7–12) that seem to be present in the famous passage IV. i. 150–158.

I may add that a brief estimate of *The Tempest* will be found on pp. 146–148 and 182.

M. L.

PREFACE TO SECOND EDITION

SINCE the year in which this book was published (1902), a few facts concerning the history of *The Tempest* have come to light.

First, in regard to the date of the play. In the former edition I showed that the generally received year of 1612 was an error with a curious history, and I suggested (p. xx *sqq.*) a period late in 1610 and early in 1611 as that of the composition of *The Tempest* (Malone's conjecture of 1611 was rendered doubtful by the popular date of 1612). Nor did I make any mention of *The Booke of the Reuells*, and the information it gives us that *The Tempest* was performed at Court on the 1st of November 1611; for it was then the opinion of competent scholars that the documents were a forgery. But now, according to the best authorities, these papers must be regarded as authentic; and I need only add that they bear out the conclusions I had reached some years before.

The facts concerning *The Booke of the Reuells* (now at the Public Record Office) are chiefly as follow: These documents appear to have been known to Malone, and possibly gave rise to his choice of 1611 as the date of *The Tempest*. They were published by Mr. Peter Cunningham in 1842, but, as stated above, were discredited until quite recently. We are concerned with the so-called "Book" for 1611–12, from which the following is an extract: "The names of the playes And by what Companey played them hearafter ffollowethe . . . By the Kings players | *Hallomas* nyght was presented att Whithall before ye Kinges Matie a play called the Tempest || The Kings players | *The 5th of Nouember* A play called ye winters nightes Tayle." That is to say, *The Tempest* was performed on November 1st, 1611, and *The Winter's Tale* on November 5th following.

I have thought it worth while to add the entry relating to *The Winter's Tale*, partly because Shakespeare is supposed to have found a suggestion for the name of his play in the *Noches de Invierno* (*Winter Nights*) of Antonio de Eslava (see p. 176). But if so, why did he not adopt the fuller title? Certainly he had written *A Midsummer Night's Dream* (and *Twelfth Night*), and such a passage as *Richard II.*, v. i. 40–42; and here, in this entry—for whatever reason—we have the *Winter Night's Tale*. On the other hand, Dr. Simon Forman saw "the Winters Talle at the Glob, 1611, the 15 of Maye"; and the shorter title *A Winter's Tale* (*Macbeth*, III. iv. 65) was common enough among authors, and suggestive enough of marvels, sad or otherwise; and I see no reason why Shakespeare should have been indebted to Eslava.

Next, in regard to literary material that may have been consulted by Shakespeare when writing his *Tempest*, a short account of possible Spanish originals will be found on p. 176. For some of these particulars I am indebted to Dr. H. Thomas and Professor Fitzmaurice-Kelly. (Elsewhere I am indebted to my brother, the Rev. Edmund Luce, author of *Helps to Latin Translation at Sight*; also to Mr. Acland Taylor, of the Bristol library.)

The recent *Book of Homage to Shakespeare* (Oxford, 1916) has furnished some particulars that should be noticed here. Mr. Rudyard Kipling, who

writes on "The Vision of the Enchanted Island," is of opinion that Shakespeare improved his knowledge of the Bermudas by talk with sailors who had visited these islands; and he is at some pains to identify and reconstruct the scene of *The Tempest* from first-hand knowledge of the locality. However, although on pp. xiv, xviii, and 154 I refer to the likelihood that hearsay accounts were available to the poet, I have also endeavoured to show (xiv–xvii, xliii, etc.) that Shakespeare is by no means careful to realise or reproduce the scene of his play, but that, on the contrary, he studiously avoids any details of *vraisemblance*, and of set purpose disguises his island by descriptions that are throughout vague, ideal, and supernatural.

In the same *Book of Homage* is an article by Mr. Edmund Gosse, in which he examines the lines—"Courtsied when you have and kiss'd The wild waves whist" (*The Tempest*, I. ii. 376–377). Mr. Gosse writes: "That is, not 'kissed the wild waves,' as ingenious punctuators pretend, but, parenthetically, 'kissed one another—the wild waves being silent the while.' Even fairies do not kiss waves, than which no embrace could be conceived less rewarding." But other commentators had long ago taken the same view, and a similar paraphrase will be found in my notes on pp. 37 and 38. On the other hand, the Caxton Shakespeare (to which I acknowledge my obligations; see also p. 182) still explains the passage thus: "When you have courtsied and kissed the wild waves into silence"; and it adds the well-known quotation from Milton's *Hymn on the Nativity*, which I omitted as being almost certainly an imitation of Shakespeare (like the "tawny sands" of *Comus*).

In the course of his valuable article Mr. Gosse says: "Has anyone remarked the echo of Marlowe here, from *Hero and Leander?*" The "echo" would be found in my note on l. 376 (p. 37), but I surmise that it was remarked by various annotators before me. I see that I refer to the same quotation again on another page of this book (184, *b*) where another paraphrase of the lines 376–377 will be found; and further, my note on l. 392 (p. 39) supports the interpretation.

Another article in *The Book of Homage* is a graceful study of Ariel by Mr. A. C. Benson, which also tells us much that is useful about the songs of *The Tempest*. Of *Come unto these yellow sands*, *Full fathom five*, and *Where the bee sucks*, the author pertinently remarks, "it is refreshing even to set down their titles"; and the appreciation that follows is excellent. But the writer adds, "Yet even so, there is a touch of weakness in the sequel of the first—'The strains of strutting chanticleer Cry cock-a-diddle-dow.'" (Here *strains* should read *strain.*) With this I agree; if the song ends with "chanticleer" it is perfect; and in my notes (I. ii. 381) Mr. Benson would find me expressing the opinion that the last line is no integral part of the song at all.

I may notice another objection urged by Mr. Benson; he points to "the curious touch of coarseness . . . a real blunder, if it were not Shakespeare's blunder, about the stench of the foul pool into which the roysterers had been led." On this point I would remark, "First, like Caliban, Ariel is a complex character" (p. xxxix *infra*); and here I will add that he is such from first to last; and further, he claims kinship (how near I will not stay to inquire) with a certain "knavish sprite" of the poet's earlier fancy. Let us hear the speech of these twain—"For briers and thorns at their apparel snatch; I led them on in this distracted fear"; these are the words of Puck; and these of the "tricksy spirit" of *The Tempest*, "They my lowing follow'd through Tooth'd briers . . . and thorns, Which enter'd their frail shins." I have further remarked (p. xxxix *infra*) that the complexities of

Ariel's character have no literary standard of judgment; he is a creation of the supernatural.

Noteworthy also in the *Book of Homage* is Dr. A. C. Bradley's "Feste the Jester." In this admirable article is a note on the subject of Fool and Clown in Shakespeare, the substance of which I have added to my footnote on Trinculo, p. 178.

I may next mention a suggestive article by the late Mr. Churton Collins, "Poetry and Symbolism: a Study of *The Tempest*," which appeared in the *Contemporary Review* for January, 1908. This article appears to be in agreement with opinions expressed by the present writer in this volume and elsewhere:—"For this spiritual charm" (of *The Tempest*), says Mr. Churton Collins, "I have tried to account, believing that it comes in a large measure from a suffusion of purely Christian sentiment." (See also pp. lxii, lxx, 146, 148, etc.). I may also note that some important points of comparison between *The Tempest* and *Pericles* (p. xxiv) will be found in my *Handbook to Shakespeare*, pp. 338–341.

To the new edition of Sir Sidney Lee's *Life of Shakespeare* we are indebted for a useful comment on the line, "No more dams I'll make for fish" (*The Tempest*, II. ii. 193). He tells us (p. 433), "When Raleigh's first governor of Virginia, Ralph Lane, detected in 1586 signs of hostility among the natives about his camp, his thoughts at once turned to the dams or weirs. Unless the aborigines kept them in good order, starvation was a certain fate of the colonists, for no Englishmen knew how to construct and work these fish-dams, on which the settlement relied for its chief sustenance (cf. Hakluyt's *Voyages*, ed. 1904, viii. 334 *seq.*)." The writer continues: "Caliban's threat to make 'no more dams for fish' exposed Prospero to a very real and familiar peril." But we are dealing with a poet and poetry and the ideal, and some of us might surmise that a magician who could create a banquet at his will ought not to be in any danger of starvation.

Later contributions to the literature dealing with Caliban also come from the pen of Sir Sidney Lee (*Scribner*, Sept. 1907; *Cornhill*, Mar. 1913). The subject, we all know, attracted Renan, and doubtless more has yet to be written on this most famous of Shakespeare's characters; but the strange pair of inhabitants discovered by Prospero remain as impossible to realise or identify as the enchanted island itself. This also must not be forgotten: composite, as I have suggested, in the character of Indian ("a more or less 'noble' savage," p. xxxii), Caliban is still more indissolubly composite in his total and threefold dramatic capacity of monster and savage and slave.[1]

[1] See pp. xxxii–xxxix. I am inclined to put the supernatural (or mythical) first, partly because Caliban in this aspect is a foil or antithesis to Ariel (even at the end of the play he is "a plain fish," and "marketable" as a monster, v. 265–266). And on the subject of savage or Indian, besides what is found in the Introduction and the notes (pp. xxxiv, xxxv, xlii, footnote; notes on I. ii. 351, 355; II. ii. 36, 63, etc.), I may here add that in the time of Shakespeare "Ind" or "India" stood for either America or Asia, though of course the Indians exhibited (II. ii. 36) would come mostly from New England (II. ii. 63, note). We have it on the authority of Captain John Smith (pp. xii, 169, 170) that an Indian of great stature was brought to this country from New England in 1611, and was "showed up and down London for money as a monster." This association of "Indian" with "monster" has more than a superficial interest; it enabled Shakespeare to pass easily from the supernatural or mythical to the actual in his conception of Caliban. Trinculo's soliloquy (II. ii. 15–46) and the speeches of

And I may say finally, that with regard to any reproduction or identification of the scene of *The Tempest*, we might as well draw a map of Utopia or Atlantis; and as to any definite conception of Caliban (or indeed of Ariel), as to any attempt to reduce him to precise form or mental being, it would be as easy to erect a statue to Proteus, or even to decide whether Hamlet's cloud was most like a camel, a weasel, or a whale. Or, to state the case more generally, as metre is to rhythm, so is the real to the ideal; so also is the detail of the analyst to the poet's totality of impression.

I may add that much other additional matter will be found incorporated into this new edition (*e.g.* pp. lxx, 146, 148, footnotes).

Stephano that follow are full of these transitions. As to the exhibitions of monsters generally, and with especial reference to "Were I in England now . . . and had but this fish painted . . ." (II. ii. 29–31, and notes), I should like to add *Macbeth* (v. iii. 24–26).

Additional Note on Spanish Originals of *The Tempest*

On p. 176 space could not be found for the following summary of the fourth chapter of the *Noches de Invierno*, as it is given in Gosse and Garnett: "Dardanus, King of Bulgaria, a virtuous magician, is dethroned by Nicephorus, Emperor of Greece, and has to flee with his only daughter Seraphina. They go on board a little ship. In mid-ocean Dardanus, having parted the waters, rears by art of magic a beautiful submarine palace, where he resides with his daughter till she becomes marriageable. Then the father, in the disguise of a fisherman, carries off the son of Nicephorus to his palace under the sea. The youth falls in love with the maiden. The Emperor having died in the meantime, Dardanus returns with his daughter and his son-in-law to his former kingdom, which he leaves the latter to rule over, while he withdraws into solitude" (*English Literature · An Illustrated Record.* By Garnett and Gosse. Heinemann).

PREFACE TO FIRST EDITION

In the First Appendix I have endeavoured to show that Shakespeare incorporated into his *Tempest* a good deal of material, both of circumstance and language, which he found in narratives chiefly of the year 1610; and further, that he was indebted to no publications or documents of later date than 1610.

A few of the emendations that appear in the Textual Notes have been retained on the ground of their literary interest. In these notes F stands for the Folio of 1623, and F 2, F 3, F 4 for the Second, Third, and Fourth Folios respectively. Ff indicates the agreement of the Second, Third, and Fourth Folios.

References to plays other than *The Tempest* are to the Globe Edition.

The author's best thanks are due to Mr. W. J. Lias, late Scholar of Jesus College, Cambridge, for his kindness in revising the proofs; the author would also thank Professor Dowden, Dr. Garnett, and other friends for some valuable suggestions.

Clifton, *August* 1901

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INTRODUCTION

PART I.—SOURCES OF *THE TEMPEST*

NO explorer in the regions of Shakespearean investigation has yet traced *The Tempest* to its sources; and with the exception of *Love's Labour's Lost*, in this respect of undiscovered origins the play stands alone.

The following occurs in Warton's *History of English Poetry*:—"Nor do I know with what propriety the romance of *Aurelio and Isabella*, the scene of which is laid in Scotland, may be mentioned here. But it was printed in 1586 in one volume, in Italian, French, and English. And again, in Italian, Spanish, French, and English, in 1588. I was informed by the late Mr. Collins of Chichester, that Shakespeare's *Tempest*, for which no origin is yet assigned, was formed on this favourite romance. But although this information has not proved true on examination, an useful conclusion may be drawn from it, that Shakespeare's story is somewhere to be found in an Italian novel, at least that the story preceded Shakespeare. Mr. Collins had searched this subject with no less fidelity than judgment and industry: but his memory failing in his last calamitous indisposition, he probably gave me the name of one novel for another. I remember he added a circumstance, which may lead to a discovery, that the principal character of

the romance, answering to Shakespeare's Prospero, was a chemical necromancer, who had bound a spirit like Ariel to obey his call and perform his services. It was a common pretence of the dealers in the occult sciences to have a demon at command. At least Aurelio, or Orelio, was probably one of the names of this romance, the production and multiplication of gold being the grand object of alchemy. Taken at large, the magical part of *The Tempest* is founded on that sort of philosophy which was practised by John Dee and his associates, and has been called Rosicrucian. The name Ariel came from the Talmudistic mysteries with which the learned Jews had so infected this science."

I have thought this quotation important enough to be given at full length, especially as Boswell, editor of the *Variorum Edition* of 1821, "had indeed been told by a friend that he had some years ago actually perused an Italian novel which answered to Mr. Collins's description." On the other hand, Mr. Collier states that he has turned over the pages of every Italian novel anterior to Shakespeare, "in hopes of finding some story containing traces of the incidents of *The Tempest*, but without success."

We must all share Mr. Collier's disappointment; yet, judging from Shakespeare's usual method of adapting material ready to his hand, we may fairly assume that some story—or indeed some drama[1]—containing more than "traces" of the plot of *The Tempest* has yet to be discovered.[2]

[1] For possible Spanish originals, see p. 176.

[2] It should be noticed, however, that the names of the *Dramatis Personæ* (App., pp. 177–8) may all be traced to known sources, often to books of travel.

Such a story or drama may have served Jacob Ayrer, a Nürnberg notary, whose *Comedia von der schönen Sidea* has something in common with *The Tempest.* Like Prospero, Prince Ludolph in the German drama is a magician; he has an only daughter, and is attended by a demon or "spirit," who bears some resemblance to Ariel. Further, as regards incident, the son of Ludolph's enemy becomes his prisoner, his sword having been held in its sheath by the magician's "art"; and later in the play he is made bearer of logs for Ludolph's daughter, die Schöne Sidea; she with something more than Miranda's frankness falls in love with the captive prince, and ultimately the marriage of the lovers leads to the reconciliation of their parents.

Jacob Ayrer died in 1605, and it may therefore be taken for granted that he did not borrow from *The Tempest*; and it is possible that Shakespeare used Ayrer's play, for "the English comedians" were at Nürnberg in 1604, where they may have seen, and possibly themselves have acted, *Die Schöne Sidea.* But it is more likely, as suggested above,—and the same is probably true of *Much Ado About Nothing*,[1]—that both writers derived the main incidents of their plots from the same hidden source. I think this the more probable, as none of the names of the German play has been adopted by Shakespeare,[2] nor has he drawn upon its material generally nor does it explain, as an original should, some apparent omissions and inconsistencies in *The Tempest.*[3]

[1] Ayrer's *Opus Theatricum* includes several adaptations from English plays no longer extant, among which are probably the originals of *The Comedy of Errors* as well as *The Tempest.*

[2] Though a Prince Franciscus is one of the characters in *Die Schöne Sidea.*

[3] *E.g.*, I. ii. 438.

But whatever the relation between the two plays, this much seems to be certain, that *The Tempest* may be said to have a double origin; some novel, probably Italian, or some dramatised version of it, furnished the poet with a skeleton plot and three of his famous characters; but not a little was supplied by the topics of the time, the stirring events of a year; colonisation, and the disaster to the Virginia fleet of 1609, these suggested the title of the poet's drama; they furnished him with his island, his atmosphere of magic, his Caliban; and, as I shall endeavour to show later, and may here mention, the Masque was introduced chiefly in order to perfect the supernatural tone of the whole work.

To the same contemporary sources we may trace such particulars as the isolation of the king's ship, the storm, the shipwreck, and, in fact, almost all its strange accompanying incidents; from stories of the new colonies and from books on travel generally, the author of *The Tempest* derived much other material, including the names of many of his characters, some of the minor characters themselves, as well as some of the dialogue.

The chief facts relating to the wreck of 1609, which must have suggested the leading incidents of *The Tempest*, are as follows:—Captain John Smith, whose career may also have furnished one or two minor incidents of the play,[1] was mainly instrumental in founding the colony of Virginia between the years 1606 and 1609. A fleet of nine ships with five hundred colonists under Sir Thomas Gates and Sir George Somers set out to strengthen the new settlement in May 1609; but on

[1] See Appendix I. pp. 169, 170.

25th July the *Sea-Adventure*, which carried both Gates and Somers, was separated from the rest of the fleet by a storm. Being driven toward the coast of the Bermudas, the crew were forced to run their ship ashore; and when "neere land" she "fell in between two rockes, where she was fast lodged and locked for further budging"; but all on board got safely to the beach, and also managed to save a good part of the ship's fittings and stores. The other ships, with one exception, reached the mainland of America. Ultimately Gates and Somers, who had built two vessels of the cedar wood that grew on the island, again set out for Virginia in May 1610; they arrived safely, and the story of their adventures was carried to England in the autumn of the same year.

But news of the storm had reached our shores before the end of 1609; and as it was supposed that the *Sea-Adventure* had foundered, the tidings of the safety of the crew and of their strange experiences must have made a deep impression throughout England; and this may be gathered from the many narratives of the wreck that were published. Of these a fuller account is given in the First Appendix to this volume; three pamphlets only need be mentioned here; one by Silvester Jourdan, who had been on board the *Sea-Adventure*—"*A Discovery of the Barmudas, otherwise called the Ile of Divels: by Sir Thomas Gates, Sir George Sommers, and Captayne Newport, with diuers others.*" This bears date 13th October 1610. A second is "*A True Declaration of the Estate of the Colonie in Virginia, with a confutation of such scandalous reports as have tended to the disgrace of so worthy an enterprise. Published by advise and direction of the*

Councell of Virginia." This followed Jourdan's pamphlet at a short interval in the autumn of 1610. A third, of earlier date, is by William Strachey, who lived in the "blacke Friers," wrote poetry, and very possibly had talk with Shakespeare. (Appendix I. pp. 149–165.)

Before attempting to answer the obvious question, How far do these narratives warrant the supposition that Shakespeare made use of them when writing *The Tempest*? we might ask the less obvious but not less pertinent question, How far was he likely to make use of them? For his descriptions of the shipwreck and the island, however they may be founded on fact, must be vague, ideal, supernatural; and we should certainly look at his sketches first. The storm scene with which the play opens has been praised for its realism; I should praise it for its idealism; and a closer examination will probably explain my use of the three words *vague, ideal, supernatural.* At the very outset the situation is ideal;[1] we have thunder, lightning, and a gale, and a ship that is in danger of running aground; but to be in danger of running aground (a suggestion, no doubt, of the narratives) is also to be strangely near shore, especially at two o'clock in the day; nor in all these distressing circumstances have the sailors been summoned to their posts. On the other hand, the gale—according to the boatswain —was one that the ship might easily weather. What then? already the situation is due to the magic of Prospero; the "coil" raised by Ariel—mostly, as it seemed,

[1] I think also that the scene has been shortened; this would explain the curtness of some of the dialogue (*e.g.*, "What, must our mouths be cold?"), the absence of oaths, and so forth.

of thunder and lightning—was such as to "infect the reason"; "not a soul," he tells us, "but felt a fever of the mad"; and no amount of realistic manœuvring of the ship could make the conditions real. But as we follow the turns of the incident, we shall find that the vagueness and ideality increase; for the storm is regarded by the crew as the sole and natural cause of the disaster; next, the various attempts to gain sea-room are thwarted, much less by an emergency than by the magic of Prospero. The mariners enter with the cry "all lost," and begin to drink their strong waters;[1] but how all is lost we know not. After some conversation Gonzalo cries—using an expression in the narratives—"We split!" This *may* mean that the ship has run on the rocks and stuck fast, and possibly is beginning to break up. Then comes Miranda's account, which is very confusing, as I shall show further in the note on I. ii. 1; the ship is *dashed all to pieces*; Miranda must have been very near to the scene, for she *hears the cry* of the crew, and "*sees* them suffer"; yet from her next speech we gather that the ship was not dashed to pieces, but that it foundered with all on board. Then follows Prospero, who describes the occurrence as a wreck, and immediately afterwards as a sinking in deep water. Next we have Ariel's narrative; the ship does not founder; she may be on a rock while he "flames amazement";[2] all the passengers—the ship being "afire" with him—jump into the sea, and

[1] "Some having some good and comfortable waters in the ship, fecht them, and drunke one to the other, taking their last leave" (Jourdan).

[2] This picturesque incident of St. Elmo's fire, which may or may not have been selected from Strachey's pamphlet, was one that the poet could not possibly omit; but it involves another impossible situation.

quit the vessel; but the mariners remain on board. Could this have been the disaster witnessed by Miranda? And so we might continue to follow to the very end of the play the fortune of the passengers, the crew, the ship, and the fleet; but I have probably said enough to prove that all, as I stated at the outset, is vague, ideal, supernatural. (See also I. ii. 218 and 239, notes.)

Next we will examine Shakespeare's sketch of the scene of *The Tempest*. Few things surely in the whole history of criticism are more futile than the attempts that have been made to identify Shakespeare's enchanted island. Nothing is clearer throughout the play than that the poet studiously avoids any approach to fact or definiteness in his dealings with this new Atlantis. He will not so much as leave room for the suspicion that it might be the "still-vext Bermoothes," for he expressly sends Ariel to fetch dew from that enchanted scene of the wreck of Sir G. Somers (I. ii. 229); and this for many reasons; in a strange land that might nevertheless be identified by mariner or traveller, Shakespeare could not be sure of his footing; some false step he must make, some incongruity of local colour was inevitable. And free indeed is the hand with which he sketches even this imaginary island; it is described with a studied and often a humorous vagueness and inconsistency; we must not be surprised if he does not avail himself more fully of the details in Jourdan or Strachey. At the very outset he quibbles over these details (II. i. 34–55): "Though this island seem to be desert. . . . It must needs be, etc."; and although in this instance the quibble may have been suggested by the pamphlet before him,

we notice how carefully the narrative accounts are disguised. And so it is throughout the play; there is the smallest possible proportion of local "fauna and flora"; just enough to place the spot somewhere beyond seas, and the rest is Stratford-on-Avon, or at most England. We have the snaring of the nimble marmoset, the significant brine-pits as opposed to the quick freshes; we have possibly the sea-owl (II. ii. 185) of Strachey, and berries for infusion in water—"same bignesse and collour of Corynthes"—whether these be the cedar of the pamphlets or some further reference to coffee; and we have, but only incidentally, apes, wolves, bears, and the like. Otherwise the island contains no indigenous natural objects; there are some generalities of magic, such as the urchin shows, and aërial music, but that is all. As to the yet more imaginary scenes of the masque, we need note only such as the vines with clustering bunches, which are conventional; and as in the play itself, all other details are of Shakespeare's own island. Of these the list would be a very long one, from the horse-pond and a possible clothes-line, even to adders which are introduced in defiance of the narratives; for they expressly state that there were no venomous reptiles in the island. Thus Shakespeare selects, rejects, or adds at his will, and this in his usual manner; as his Rome was London, so his island is England; though on this occasion I should repeat he was careful to locate, identify, or realise as little as might be, much less indeed than when he was describing Rome and its Romans.

Thus we have partly forecast the conclusion that the narratives would be followed by Shakespeare only in

their barest outlines, and that he would avoid, rather than trust himself to incorporate, resemblances of detail.

Moreover, we should take into account such modifications of any printed material as he may have gathered from conversation or hearsay.

From the resemblances in detail between the pamphlets and the play which are reserved for the Appendix, I will now single out a typical example; the *Sea-Adventure* was wrecked in a most unusual manner right away from the shore; "halfe an English mile" in Jourdan, or "neere land" in *A True Declaration*, and "neere the land" in Strachey. I should say that without the pamphlets Shakespeare could never have jammed his ship between two distant rocks; no wonder that Prospero should ask of Ariel (and for the benefit of the audience), "But was not this nigh shore?" (I. ii. 216). Indeed, the situation was such a strange one that the poet sometimes forgot it altogether, and, in a manner more usual, either dashed his ship to pieces (I. ii. 8) or allowed her to "sink" (I. ii. 32). And to this typical instance I may now add that although some of the minor particulars of the pamphlets can be traced to other sources, we should most reasonably admit that narratives which contain them in such a remarkable aggregate must have been at Shakespeare's hand when he wrote his play.

Of names and facts brought into *The Tempest* which might have been derived from Thomas's *Historye of Italye*, 1561, it will be enough to mention that a Prospero Adorno was lieutenant of the Duke of Milan in 1477, "but he continued scarcely one yeare, tyl by meane of new practises that he held with Ferdinando

Kyng of Naples, he was had in suspicion to the Milanese." Eventually this Prospero was deposed, and "then was Antony Adorno made governoure of the citee for the Duke." Also there was an Alonzo, King of Naples, who in 1495 was succeeded by his son Ferdinand; and this Alonzo married the daughter of the Duke of Milan, and thus united the two houses. Lastly, there lived at one time a banished Duke of Milan; at another, a usurping Duke of Milan. But these facts of Italian history are interesting rather as they bear on the lost novel or drama on which *The Tempest* must seem to have been founded.

Part II.—Evidence as to Date

(*a*) *External.*—Apart from considerations of style which come later, it is to the foregoing contemporary events and their records that we must first turn in any attempt to ascertain the date of *The Tempest.* Certainly the sea and sea-faring find a place also in other plays of this period, notably in *Pericles*; and as I shall repeat later, some part of *The Tempest* may have been sketched already; yet the resemblances of both language and incident make it more than probable that Shakespeare was prompted by some accounts of the wreck of 1609, but, as I have suggested, he used them with a caution that he seems to have disdained when adapting Plutarch or Holinshed. At this point another consideration must be weighed carefully: *The Winter's Tale* was acted in May 1611; and from this play we might conjecture that *The Tempest* had already been sketched

—but, as I believe, not written; for the poet, as if to avoid repeating the incident of Miranda's strange exile in the "carcase of a butt," leaves Perdita exposed on the coast of Bohemia; although in Greene's *Pandosto*, which was his original when writing *The Winter's Tale*, she had been cast adrift in a rudderless boat.

If I may here anticipate, I shall sum up, but with much diffidence, the results of my own attempts to solve this difficult and important problem of chronology. I assume the existence of the novel read by the poet Collins, as well as of some drama based on that novel; then, as I think, Shakespeare about the year 1609 selected that drama first, of course, from artistic motives, but secondly as containing a plot suited to reflect both his own career as a dramatist and his approaching withdrawal from the stage and from dramatic authorship; and that he did this before writing his *Winter's Tale*. Next, that the wreck of 1609 and the narratives of 1610 gave a title and a prompt, perhaps a hurried, completion to his farewell play, which he naturally produced while the incidents that lent it most of its colour were yet fresh in the memory;[1] that is to say, soon after Jourdan's account of them, or that in the *True Declaration*; or, if we must mention figures, towards the end of 1610 or early in 1611. (Appendix I. p. 161, etc.)

Against the year 1613, which some have conjectured as the date of *The Tempest*,[2] many objections may be urged; and I further think it likely that Shakespeare, if writing in that year, would have made some reference

[1] It is possible also that he had one or two other plays in prospect or even "on the stocks."

[2] "I like therefore to think of the piece as of 1613" (*Caxton Shakespeare*).

to the violent storms of the latter part of 1612, much as when writing his *Midsummer Night's Dream* he made dramatic capital out of the wet summer of 1594; but of any such contemporary reference I can find no trace in *The Tempest*; the words of Prospero, "In this last tempest" (see p. 172), relate exclusively to the one storm that wrecked Alonso, or, as we may now say with at least some degree of confidence, the storm that wrecked Sir George Somers in 1609. Nor may we trust "Like poison given to work a great time after" (III. iii. 105) as being an allusion to the murder of Sir Thomas Overbury in September 1613. It is more possible that in the supposed death of Prince Ferdinand there is some courtly reference to the lamented decease of young Prince Henry in November 1612; and this we may now briefly consider, together with other supposed references to the royal family and their doings at this period.

We learn (MS. Rawl. A., 239; Bodl. Lib.) that *The Tempest* was acted with other dramas during the festivities that accompanied the marriage on Feb. 14, 1612–13, of the Princess Elizabeth to the Elector Palatine; and it has been argued that the play was written specially for this performance. If so, it has other motives than those which I have suggested, and the whole drama, like its inner masque, may be regarded as an eulogy of marriage. The critics who thus regard it find that as a wedding pageant it is appropriately short and spectacular, and justified of its "masque"; that Prospero and his "book" stand for King James and his *Demonology*[1]; that Ferdinand and Miranda are the bridegroom

[1] "The *Epilogue* is possibly an apology to James I., author of *Daemonologie*, for dabbling in magic."—*N.S.*

from over sea, and his island bride; and that Alonso's lament for his son is a courtly but tender illustration of the grief of James for the young Prince Henry. All this is possible, but not, I think, probable; although the play, written earlier, might have been shortened and otherwise modified to suit the royal occasion; and it is also possible that this shortened form is *The Tempest* as we now have it.

But it is pleasanter to put this marriage[1] out of mind altogether, and to think that such a supreme work of art had higher motives than these courtly ones; and it is more plausible to believe that it stood nearer to the stirring events recorded in 1610.

Finally, in regard to this later limit of date, *The Tempest* is undoubtedly referred to by Ben Jonson in the Induction to his *Bartholomew Fair*, which was acted in October 1614: "If there be never a servant-monster i' the Fayre, who can helpe it, he sayes; nor a nest of *Antiques*? Hee is loth to make Nature afraid in his

[1] Of the many arguments that may be advanced against this theory of writing "to order," I have space only for the following heads:—(1) The plot must have been chanced upon and the play written between the betrothal of December 1612 and (cf. the *pre-nuptial* warning in IV. 13–30) the wedding of the following February—an almost incredibly short space of time; further, this pre-nuptial warning would make the play unsuited for representation after the wedding ceremony. (2) Including the spectacular element, *The Tempest* would not be short for acting. (3) Some of the other plays, *Othello* for instance, were long. (4) It was one with these which were neither new nor special, but merely favourite plays. (5) The plot is in many ways unsuited to the occasion. (6) In no way can Prospero be fairly regarded as a reflection of James. (7) The *Demonology* is out of all harmony with the supernatural element of *The Tempest*, or indeed of any other play by Shakespeare. (8) The masque is essential to the drama (see later, p. xxix). (9) There was a marriage between the Earl of Essex and Lady Frances Howard in 1611. (10) The date 1613 is too late on many counts. (11) *The Tempest* is one of a group of plays, with which (12) it shares a loftiness of purpose that would be destroyed by any such occasional suggestion or application (cf.—with some difference—the effect of Horace Walpole's ingenious conjectures in regard to *The Winter's Tale*—that it was an indirect apology for Anne Boleyn).

Playes, like those that beget *Tales, Tempests*, and such-like *Drolleries*."[1] In this, which is little more than good-natured banter, Jonson glances at *The Winter's Tale* and *The Tempest* as well-known plays of recent date. Less pointedly he may hint at *The Tempest* in the Prologue to his *Every Man in his Humour*, which first appeared in 1616: "You that have so graced monsters may like men."

But we must now turn to an easier task, that, namely, of discovering an upward limit of date. This is supplied by Gonzalo's description of an ideal commonwealth (II. i. 147 *sqq.*), which was more than suggested by two passages in Florio's translation of *Montaigne*, published in 1603. The passages occur in a chapter whose title "Of the Caniballes" should also have supplied Shakespeare with the name of his Caliban: "It is a nation, would I answer Plato, that hath no kinde of traffike, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politike superioritie; no use of service, of riches or of povertie; no contracts, no successions, no partitions, no occupation but idle;[2] no respect of kindred, but common, no apparell but naturall, no manuring of lands, no use of wine, corne, or mettle. The very words that import lying, falsehood, treason, dissimulations, covetousness, envie, detraction, and pardon, were never heard of amongst them." (See also pp. 172, 173.)

We may also notice a resemblance between the well-known passage, "The cloud-capp'd towers, etc."

[1] There is no suggestion of a wedding-motive in this contemporary reference, and the allusion is to a spectacular element common to both *The Winter's Tale* and *The Tempest*.

[2] See II. i. 154, note.

(IV. 152 *sqq.*), and a stanza in the Earl of Sterling's *Tragedie of Darius*, 1603:

> Let greatnesse of her glascie scepters vaunt;
> Not scepters, no, but reeds, soone brus'd, soone broken:
> And let this worldlie pomp our wits inchant,
> All fades, and scarcelie leaues behind a token.
> Those golden pallaces, those gorgeous halles,
> With fourniture superfluouslie faire:
> Those statelie courts, those sky-encountring walles
> Evanish all like vapours in the aire.

(*b*) *Internal.*—We now tread usually on firmer ground; for in regard to the chronological order of Shakespeare's plays, external evidence is often a less trustworthy guide than the progressive phases of his poetic method and manner. In this instance, however, the tempest and wreck of 1609, with their accompanying incidents reaching into the autumn of 1610, are strikingly conclusive as evidence of an approximate date; and we proceed almost with confidence to inquire whether the more literary qualities of the play support the foregoing. This they certainly do; and no one who reads the three plays *Cymbeline*, *The Winter's Tale*, and *The Tempest*—and to those may be added the more important episodes of *Pericles*—can fail to be struck by their many similarities of thought and expression. He will recognise that they are all by the same hand, that they are written at no great interval of time, and if he further reads them in the light of other plays by Shakespeare, he will find that they represent a definite stage in their author's career, and form a group by themselves. They are marked by a high morality of tone reached by no other plays of Shakespeare; not tragic in their issues, they are yet too

grave and deep-thoughted for comedies, and with good reason they are often known as Romances. Some contrasts of dramatic structure make their resemblances none the less striking; they all tell of repentance and reconciliation, of pardon, love, peace. In all we discover the thoughtful yet affectionate interest felt by maturer years in the woes and joys of youth, and not infrequently the author's graver mood is made buoyant by re-juvenescence. In each there is a restoration of children as from the dead —Marina, Miranda, Perdita, the son of Alonso, the sons of Cymbeline; and the very names *Marina*, *Miranda*, *Perdita* are formed after the same pattern. In three of the plays a wife is torn from her husband, and at length reunited in a more perfect bond of affection. In all there is a delighted, almost a passionate return to nature, to the fair scenes—whatever their *dramatic* locality—of England, its happy innocent life of hill and stream and field and flower. In all there is an intelligent and a reverent recognition of the supernatural. But our point to notice is that many striking characteristics of style refer this group of plays to the latter part of Shakespeare's career as a dramatist, and that such a year as 1611 would be appropriate to *The Tempest* under this head also.

The qualities of style that serve unequivocally to separate the earlier from the later dramas of Shakespeare may now be considered briefly. Let us compare *The Tempest* with what is in many aspects its companion-play of an earlier period, *A Midsummer Night's Dream*. We first notice that the language of this almost youthful frolic of fancy is too often the "glaring impotence of

dress" which seeks to "bumbast out" or to hide some weak or unsightly thought; whereas in *The Tempest*, the powerful or impetuous or splendid thought seems as often to disdain the raiment of speech which is thrown on carelessly, or rent, or almost cast aside; and to this we may add that there is a middle period when the garment of words gives a perfect grace to the bodying forth of the poet's thought or passion.

As to the first and last of these phases of style in Shakespeare we may compare the two following passages:—

> I love thee not, therefore pursue me not.
> Where is Lysander and fair Hermia?
> The one I'll slay, the other slayeth me.
> Thou told'st me they were stolen unto this wood;
> And here am I, and wode within this wood,
> Because I cannot meet my Hermia.
> Hence, get thee gone, and follow me no more.
> *A Midsummer Night's Dream*, II. i. 188–194.

> Sir, my liege,
> Do not infest your mind with beating on
> The strangeness of this business; at pick'd leisure
> Which shall be shortly, single I'll resolve you,
> Which to you shall seem probable, of every
> These happen'd accidents; till when, be cheerful,
> And think of each thing well.
> *The Tempest*, V. 245–250.

At a first glance we might reasonably ask, "Is it possible that the two passages are by the same author? they are almost distinct methods of speech."

But these strikingly different modes of expression must next be associated with an equally striking difference in the mechanism of the poet's verse; in the former of the

two quotations he makes sentence or phrase fall in with his line, and thus the thought helps to measure the line, and saves him both anxiety and trouble; his metrical bars, moreover, are of the same pattern, pause follows pause with a monotonous regularity, and, again, sense and line end together. By means of these and some other devices a beginner will generally measure his verse with the maximum of certainty and the minimum of effort, but as a result we have little more than the stiff metrical bone frame. Passing on, however, from *A Midsummer Night's Dream* to *The Tempest*, we find that all is changed; the bone frame of metre is disguised by the living form of rhythm, and everything is built to music; the most obvious of structural elements, the very lines themselves, headed by their capital letters, are merged in a new line formation that extends from pause to pause, and the pauses may occur anywhere; and the verse is further varied (as often in the later dramatists) by the introduction of extra syllables.

Such changes in style should also be noticed as the disuse of rhymes, puns, verbal conceits, three-piled hyperboles, and the rest of the cruder rhetorical devices; in other words, we trace unerringly in Shakespeare's work the gradual development of taste, and an equally gradual advance in rhetorical and metrical proficiency. Indeed, in such a play as *The Tempest* he has reached that stage of authorship marked in Milton by *Samson Agonistes*, when the fairness of art form, once idolised perhaps, then worshipped through years of sane yet splendid devotion, is finally approached with an austere and perhaps an impatient ritual (see page 146).

Part III.—Characteristics

Among the plays of Shakespeare none has more striking individual characteristics than *The Tempest.* It stood first in the Folio of 1623; if not the last, it is among the last that Shakespeare wrote; with one exception it is the shortest of his plays; it is one of the most popular; more than any other it conforms to the classic unities of place and duration of the action; alone, it contains a masque. Though full of the topics of its own time, and reflecting like a mirror its age of adventure and daring, no fewer than three of its leading characters are supernatural or have supernatural powers, while a fourth, Miranda, is entirely original—a woman who has never seen one of her own sex.[1] Few if any of Shakespeare's other plays have so little dramatic action; the plot, if there is one, is obvious—the story dies in the telling; progressive movement, incident, suspense are almost entirely wanting; and yet no creation of Shakespeare possesses greater interest and charm. In this respect it has some resemblance to *A Midsummer Night's Dream*; and in both plays the atmosphere is one of enchantment. Lastly, *The Tempest* is invested with a kind of sacredness; we seem to hear the poet himself speaking to us, and his words are like words of farewell.

The play may be reviewed most conveniently under the following three heads—(*a*) As a work of art; (*b*) as a criticism of life; (*c*) as an autobiography.

(*a*) *As a Work of Art.*—Under this head the most striking feature of the play is what I have already

[1] See note on III. i. 49.

called its atmosphere of enchantment; this it shares—though with a difference—with *A Midsummer Night's Dream*, that earlier dramatic excursion into worlds not realised. The whole play is under the influence of the supernatural; the scene is an enchanted island; the leading character, as we might expect, is a magician; he is waited upon by his demon or attendant spirit, who again marshals an army of lesser ministers; and the island was inhabited first by a witch, and later by "a born devil," who is not without his attributes of magic.

Then the structure of the play itself is in keeping with this supernatural tone and colour; for example, it contains a masque, which is an organic growth of the supernatural motive,[1] an essential growth, we may add, for it is hard to see how the play could have been fully developed without it. The leading character is a magician, and from first to last we expect from him some exercise of his magic power, some "vanity of his art"; something also that may enable Ariel and his attendants to execute in a spectacular form their airy purposes; and when the masque of dumb shows is ended, we are rejoiced to hear that Prospero intends to employ them "in such another trick," and further to know that it will be something yet more elaborate, and that Ariel must "bring a corollary" to its performance "rather than want a spirit." "A most majestic vision," exclaimed Ferdinand; "may I be bold to think these spirits?" "Spirits," answered Prospero, "which by mine art I have from their confines called to enact My present fancies"

[1] This again has its counterpart in *A Midsummer Night's Dream.*

(IV. 120–122); and among those fancies lurked the one we heard of just now—

> For I must
> *Bestow upon the eyes of this young couple*
> *Some vanity of mine art*: it is my promise,
> And *they expect it from me.* (IV. 39–42.)
> . . . . . .

And when the revels were ended, how natural that Prospero should explain to his future son-in-law that the spirits he had summoned from their airy confines had melted again into air; and that this fading of the insubstantial pageant was not so marvellous after all, seeing that the world and all within it should likewise dissolve and leave not a rack behind. Again, it was something like this in *A Midsummer Night's Dream.* Moreover, the masque and its moral supply the only reasonable motive for Prospero's impressive apostrophe to the elves and spirits in V. 33.

We may also remember how Pericles, when the vision of Diana had faded away, proceeded to "celebrate the nuptials." This crowning happiness of the young, and the poet's interest therein, find a place in nearly all these later romantic dramas.

The next feature of the play to be noticed under this head of art quality is equally significant and unique; it is an unusual symmetry of dramatic form. As we have seen, *The Tempest* observes the unities of place and time with a precision that must seem on the part of the author to be half combative, half humorous. This we may gather from the many pointed references to the

three or four hours' limit of the action ;[1] and it is possible that after his most daring disregard of time and place in *The Winter's Tale* (which contains, by the way, some equally pointed references to these particulars) the poet wished—and again, half defiantly, half humorously—to show how exactly, if need were, his romantic plays could adjust themselves to the rigid conventions of the classic drama. The classic prologue or chorus may also be said to have their equivalent in *The Tempest*, as, for example, in the first part of Act I. Scene ii.

But *The Tempest* is further remarkable for a general simplicity of structure and its many minor elements of symmetry; there is the usual arrangement of characters and groups of characters both as contrasts and explanatory counterparts; the drunken butler, for example, and his strange pair of associates are a grotesque but significant parody of the villainies of Sebastian and Antonio.

Next, though so nearly connected with this whole group of romantic plays, *The Tempest* is characterised by the loftiness rather than the sweetness of its poetry,[2] and by a swift grandeur of diction which nevertheless fails often to overtake the severe and impetuous thought; and we may notice again the almost inorganic rhythm and the broken sentences; notable also are the tumultuous compound words that find their way even into the couplets of the masque;[3] and these couplets, moreover,

[1] For example, "But three glasses since" (v. 223); "Time goes upright with his carriage," etc. (v. 2–5); "The time 'twixt six and now" (I. ii. 240). See especially the note on I. ii. 240; also V. i. 136, 186.

[2] See pages xxvii and 146.

[3] Apart from the dramatic fitness of its thought, all considerations of style prove that the masque is the work of Shakespeare; and under this head of

are often as disorganised as the blank verse in which they are embedded.

A brief notice of the characters will conclude this division of our subject; and once more *The Tempest* will stand apart from all the other plays of Shakespeare. Two of the leading characters, Prospero and Miranda, are obvious enough, and they need no interpreter; but Caliban and Ariel are the most complex of all the creations of the great artist who "exhausted worlds and then imagined new." Indeed, we may fairly say that if Browning got too little out of Caliban, Shakespeare certainly tried to get too much into him; and the first and last fact to bear in mind in any attempt to understand this supreme puzzle of the commentator is simply this: Caliban is not one character, but three. He is a compound of three typical ideas.

First, he is the embodiment of the supernatural; he is deformed; he was the offspring of a witch, hence his deformity. Who was his father the poet has told us in two or three passages[1] that fall in with the popular superstition of the day; and the uncanny parentage was regarded by Dryden at his much later date as "not wholly beyond the bounds of credibility."

But a further stage of development under this head is due to books of travel with their wonderful accounts of island aborigines, and to the popular Utopias of the time, and their more imaginary islands peopled by beings strange

compounds we may select the following:—"Broom-groves, lass-lorn, pole-clipt, sea-marge, rocky-hard, grass-plot, many-colour'd, honey-drops, short-grass'd, dove-drawn, bed-right, waspish-headed, marriage-blessing, ever-harmless, rye-straw." Cf. also "foison" in the masque and "foison" in Gonzalo's speech.

[1] I. ii. 319, 320; v. i. 272–3.

but with human attributes, and free at least from the vices of civilisation. To this phase of Caliban's being such narratives as those of the wreck almost certainly contributed; and thus the conventional monster was made up afresh as a *sea*-monster,[1] and placed with his mother on an island.

At this point we must resume for a moment. That her whelp was "freckled," "a mis-shapen knave," "not honoured with a human shape," merely emphasises the two leading facts that he was the conventional monster, and his mother the conventional witch, "with age and envy . . . grown into a hoop" (I. ii. 258, 259). Yet, as befits the later plays, she has supernatural powers beyond the popular witches of the earlier stage.

Next we see that Algiers, that notable nest of pirates, was made her birthplace. This also is suggestive enough; there was no love for Algiers or Africans in those days;[2] and the place was appropriate for many other reasons. It was in the neighbourhood of Tunis, and, as we might put it, within a credible distance from the poet's island; its atmosphere was sufficiently charged with the marvellous, and familiar as such to his audience. Not far from hence would be the region of the "Anthropophagi, and men whose heads Do grow beneath their shoulders"; and here we have both the cannibal, of which the name Caliban[3] is an obvious transposition, and also the men of the present play, "Whose heads stood in their breasts" (III. iii. 47). But possibly the more significant fact has yet to be stated; how was Shakespeare with any

[1] See quotations in Appendix, p. 170.
[2] Cf. "Lose her to an African" (II. i. 125).
[3] Orig. *Caribbean*. His deformity is, in part, a Platonic convention.

show of plausibility to get his witch transported to an uninhabited island? and we answer, By banishment, as was Prospero. Now, almost undoubtedly, his witch was already located at Algiers in the earlier account conjectured by Charles Lamb,[1] that would tell us of a witch of Algier who was "richly remunerated" for having saved the city.[2] Yet were her sorceries so terrible, says Shakespeare, that she must pay at length not the usual death penalty, but a mitigated sentence of banishment[3] (I. ii. 265–268). So much for the mother and Algiers; but, finally, Africa is further suited to Caliban in his capacity of slave, which again will be noticed later.

He is about twenty-four years old; and it is in this his first and supernatural character that he is a foil to Ariel, who is primarily "but air" (v. 21),[4] whereas Caliban at the very outset is addressed by Prospero as "Thou earth, thou" (I. ii. 314); and at the risk of being fanciful we might add that Caliban represents the other of the two heavier elements, water, that is; for he is a fish, or fish-like; and for many reasons: "a strange fish" (II. ii. 29); "a plain fish" (v. 266); "legged like a man, and his fins like arms" (II. ii. 36), the reverse of Milton's Dagon. This is Shakespeare's first view of him as he turns the pages of the old narratives; though we must not forget that the poet had begun to sketch him in *Troilus and Cressida*, for he makes Thersites thus describe Ajax, "He 's grown a very land-fish, languageless,

[1] Earlier than the "accurate description of Africa," by John Ogilby, 1670.

[2] From Charles v., 1541.

[3] Some refer this to her pregnancy. See I. ii. 269.

[4] Though he is

"Found
In fire, air, flood, or underground."—*Il Penseroso.*

a monster" (III. iii. 264).[1] But the physical form of Caliban is as vague and as various as his character or his accomplishments, and the attempts that have been made to sketch this most protean of all such creations remind us of the equally futile attempts to discover his enchanted island. For example, he will dig pig-nuts, pluck berries, and snare the nimble marmoset, and yet some would discover him to be a kind of tortoise.[2] Or, again, Miranda in one speech ranks him with man, in another she excludes him from that crowning species. And finally, and as an actual fact, if all the suggestions as to Caliban's form and feature and endowments that are thrown out in the play are collected, it will be found that the one half renders the other half impossible.

Secondly, Caliban is a slave when the play opens, whatever he may have been before, or may become again: "We'll visit Caliban my slave . . . He does make our fire, Fetch in our wood, and serves in offices That profit us" (I. ii. 308; cf. 362, note). This is for the benefit of the audience, as also the following: "He, that Caliban, Whom now I keep in service" (I. ii. 285, 286), where we must remember the stronger force then attaching at times to the word "service." We have seen that Caliban is an African of some kind; as a slave, he hates his taskmaster, hates all "service"; and thus he further embodies one of the leading social topics dwelt upon in the play, namely, slavery, the revolt against labour, the "use of service" (II. i. 151; II. ii. 175, 198–9).

[1] Of course, "fish" was a cant term of the time for any oddity; cf. *The Cityе Match*, 1639, "Enter Bright . . . hanging out the picture of a strange fish." So we retain the expression "a queer fish." Cf. also in this play, "One of them Is a plain fish, and, no doubt, marketable" (v. 265, 266).

[2] Because of I. ii. 316. Yet he wears a gaberdine (II. ii. 42).

Thirdly, he is a dispossessed Indian, a more or less "noble" savage; and here should be mentioned a fact that may have more than its surface significance; in the "Names of the Actors" appended to the play in the First Folio, Caliban is admitted to represent all these characters, for he is described as a "savage and deformed slave." In other words, he will play the part of an Indian, a hag-born monstrosity, and a (negro)[1] slave. As to the order of their importance, and the degree in which each is represented in the play, or affects the poet's dramatic purpose, we may put the supernatural first, and the savage second. But in this latter character of the dispossessed Indian he appears frequently, and with striking effect:

> This island's mine, by Sycorax my mother,
> Which thou takest from me. . . . (I. ii. 331, 332.)
>
> For I am all the subjects that you have,
> Which first was mine own king. (I. ii. 341, 342.)

Now, the function of a slave was not entirely out of keeping with Shakespeare's first conception, this misshapen "hag-seed" of a monster; but spite of the Elizabethan nearness of the natural to the supernatural, when we come to regard the "demi-devil" in this his third character, we shall fully realise the force of my remark above, that Shakespeare tried to get too much into his Caliban. Incongruities will now appear on almost every page of *The Tempest*; how can we reconcile what follows with what has gone before, the poetry and nature-worship of the savage with the grovelling of the

[1] Cf. "This thing of darkness I acknowledge mine" (v. 275, 276), where "thing of darkness" bears two meanings. For *Indian*, see new Preface, p. v.

"filth," the "tortoise," or even with the dull sufferance of the slave? We have three dissolving views, let us say; one of three figures ever fades, and fading forms one of the others. Yet we can watch intermittently the evolution of this new character, till we confess that it has been sketched admirably and for all time—the barbarian child of nature, whose language, like that of Longfellow's Hiawatha, is half picture and half music:

> Be not afeard; the isle is full of noises,
> Sounds and sweet airs, that give delight, and hurt not.
> Sometimes a thousand twangling instruments
> Will hum about mine ears; and sometime voices,
> That, if I then had waked after long sleep,
> Will make me sleep again: and then, in dreaming,
> The clouds methought would open and show riches
> Ready to drop upon me; that, when I waked,
> I cried to dream again. (III. ii. 144–152.)

This is quite a transformation[1] from the mediæval monster or devil and his traditional "Oh ho! Oh ho!"; and next we notice how the new character deals with Nature, how he has observed her ways, and loved her;

[1] I may here anticipate an objection which asserts that the more interesting features of the character of Caliban are due to the training of Prospero and Miranda. This cannot be seriously admitted by any who read *The Tempest* carefully; the whole play implies that these and other qualities of the "savage" are native rather than acquired; and they are often contrasted favourably with the baseness of European civilisation. Shakespeare nowhere emphasises the indebtedness of this child of nature to the good offices of Miranda and Prospero; on the contrary, their nurture would not stick on him; and if they taught him language (but see note, pp. 35, 36) his profit thereby was that he knew how to curse; this Shakespeare does emphasise. Perhaps my contention may be better understood if I give one example of the evidence in its favour. Caliban's interest in nature is no less marked when Prospero first comes to the island—

> "And then I loved thee,
> And show'd thee all the qualities o' th' isle,
> The fresh springs, brine-pits, barren place and fertile"
> (I. ii. 336–338)—

than it is twelve years later when he uses almost the same words to Stephano (II. ii. 150, 160).

though certainly he must borrow for the occasion a "monster's" talons:

> I prithee, let me bring thee where crabs grow;
> And I with my long nails will dig thee pig-nuts;
> Show thee a jay's nest, and instruct thee how
> To snare the nimble marmoset; I'll bring thee
> To clustering filberts, and sometimes I'll get thee
> Young scamels from the rock. (II. ii. 180–185.)

And we must take into account his superstitious temperament:

> That's a brave god, and bears celestial liquor. (II. ii. 127.)

And still more his imaginative temperament:

> Pray you, tread softly, that the blind mole may not
> Hear a footfall. . . . (IV. 194, 195.)
>
> All's hush'd as midnight yet. (IV. 208.)

The monster, the slave, the aboriginal Indian—these, therefore, are the three parts played by this triple character, who thus, with a very doubtful consistency, fulfils the poet's threefold purpose, and serves as an embodiment of the supernatural, the social, and the political topics of the day.

We have yet to notice the name Caliban, that is "Cannibal," which this character bears, and as we shall now understand, bears appropriately; for it belongs to him only so far as he is typical of the island savage, or Indian; and no name could have been more suggestive or more attractive to an audience of that day; but we must remember that he takes this title only as being a *type*; we must not expect to see him devouring human flesh on the stage.[1] Beyond the three already mentioned,

[1] Mankind was a scarce commodity on this particular island; and among the humours of criticism none can be more delightful than the objection that Caliban eats roots! I never heard that cannibals were limited to a diet of flesh, much less of human flesh; I am sure they were allowed roots for a change. But apart from all such trifling, the wonder is that this complex creation should

little need be said or imagined in respect of the dramatic impersonations of Caliban; that he is the missing link, for example. Nor is there space here for speculation as to his allegorical significance, that he may represent the "mindless mob," or the colony of Virginia, or the Understanding apart from the Imagination. It is perhaps as well that we have no space even to enumerate such conjectures; and some few words of this Introduction must now be allotted to Ariel. (See also pp. 178, 179, 184.)

First, like Caliban, Ariel is a complex character, but with a difference; his complexity falls chiefly under the one head of the supernatural; Shakespeare does not seek to make him, like Caliban, a type of social and political ideas or principles; this spirit of air can only be said to illustrate the notions of service and freedom, and that faintly. Hence, although he includes within himself many distinct types of the earlier or the mediæval creations of demonology, these do not clash, and his ultimate development is both consistent and charming; indeed, the freedom assumed by Shakespeare with regard to Ariel in thus creating rather than recreating, is no less pleasing than the new life he infused into the lifeless product of the unities—the novel complexities that he adjusted to a nobler symmetry in his romantic drama. Besides, he could deal with the supernatural more at his will; no laws are more elastic than the laws which govern that region; and however much we may rebel against the jar of elements in Caliban, for Ariel we have nothing but wonder and delight.

be so perfect as a type; for it must be admitted that although Shakespeare attempted the impossible in making three characters into one, he nevertheless gave us in the three individually such complete and vivid sketches as might well be the despair of any other artist, especially under such exacting conditions.

His name, like Caliban's, has the significance of a type; he is first and foremost "an ayrie spirit"; but to analyse or to trace the development of this delightful creation is not essential to our purpose, although such an analysis was strictly essential in the case of Caliban. Here we need only recognise Ariel's kinship[1] on the one hand with the popular fairies[2] of *A Midsummer Night's Dream*, who play their pranks on human mortals, and with the more literary "demons" on the other, who perform the bidding of a superior power. Yet, as we might expect at this period of Shakespeare's authorship, Ariel is a spirit much more than a fairy; he is a creature of both the higher imagination and the higher aspiration.[3]

(*b*) *As a Criticism of Life.*—Only in drama can poetry become a complete criticism of life; and such we may expect to find it in the drama of Shakespeare But not even in *Hamlet* does this great critic review the facts of existence so fully and so truly as in *The Tempest*; a mere list of the subjects that are brought under the search-light of Shakespeare's philosophy in this one play would be surprisingly long; here we can only touch upon some of the more important of the items.

This we shall do best by taking the poet[4] into our

[1] "In a cowslip's bell I lie," sings Ariel; and the elves of the earlier play, to whom cowslips are "tall," "creep into acorn cups."

[2] Ariel's complex ancestry may be traced to the popular elf, the romantic fairy, the classic faun, satyr, and divinity, the Hebrew spirit, the mediæval demon.

[3] Ariel's "meaner fellows," however,—and, if they are not identical, the "elves" of v. 33,—are not to be distinguished so clearly from the fairy tribe of *A Midsummer Night's Dream*; as these delighted to dance their ringlets to the whistling wind, so the elves of the fifth act of *The Tempest*:

> "By moonshine do the green sour ringlets make,
> Whereof the ewe not bites."

[4] Shakespeare, of course, is the most inscrutable of artists, and I like to believe it; but my apology for this slight trespass upon his undoubted privilege will be found on pp. xlix–li below.

confidence, or by watching him as he sets about his new drama, *The Tempest.*

Whilst turning over some translations from the Italian, or the leaves of some old play, or whilst conferring with a brother-playwright, he has chanced upon a plot that will do well for his next drama. It contains just the elements he is in search of; for it is a comedy, or at least a romance; it ends happily; it tells of repentance, reconcilement, forgiveness, of restoration after loss, of the bringing forth of good from evil. Only in such a story can he work out his mood of grave content and of kindly interest in all that concerns his fellow-men, especially the young. Hence, he will merely touch upon the problem of evil, and will give most of his attention to the topics of the day. He sees dimly, moreover, that the leading character will reflect himself, his career, and the approaching crisis of his life with whatever closeness his own mood or the demands of drama may permit.

Secondly, the story before him contains another element suited to his purpose, for it deals largely with the supernatural.[1] This subject is dear to him now, and he brings it into all his later plays, into *Pericles* and *Cymbeline* and *The Winter's Tale*; in these, as in the masque of *The Tempest*, the gods concern themselves with the destinies of mortals. He thinks, too, of that freak of his youth when he delighted both his own fancy and the hearts of his audience with fairy forms and other beings of the popular wonderland, with Robin Goodfellow

[1] Under this head a "tempest" was a most appropriate theme; to rouse a tempest was a common function of the mediæval spirit (see p. 179). Cf.:

"Hast thou, spirit,
Perform'd to point the tempest that I bade thee?" (I. ii. 193, 194.)

and the like; only his mood is graver now, and his supernatural agents must be creations of a higher order. Also he must bring into being some half-human creature who may body forth popular notions of the strange inhabitants of the world beyond the sea. For had not all the land just been listening with eager wonder to that thrilling account of the wreck of Sir George Somers on the shores of the Bermudas, which "were of all nations said and supposed to be enchanted and inhabited with witches and devils which grew by reason of accustomed monstrous thunderstorm and tempest near unto those islands"; and where "a sea-monster in shape like a man had been seen, who had been so called after the monstrous tempests"? At this point we again remember how, on a smaller scale but in just the same fashion, Shakespeare had incorporated a recent stormy season when writing his *Midsummer Night's Dream*; and we note the recurring thunder in *The Tempest*, suggested by these accounts, as almost certainly was the name of the play.

Next, it was fresh in memory that the fleet of Sir George Somers had been sent out to support the colony of Virginia, which had been established the year before, and was now the talk of the whole country. Indeed, we may fairly say that nine-tenths of the subjects touched upon by Shakespeare in *The Tempest* are suggested by the new enterprise of colonisation; and before everything else the nation was eager to hear and see any marvel of the newer world: "When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian"[1] (II. ii. 34). With these

[1] "Indian" was almost a generic term for "savage" (see II. ii. 63, note).

marvels would be mingled political and social problems suggested by or actually arising out of the newly discovered and newly planted regions; for the colonists quarrelled and mutinied, conspiracies were formed, labour was neglected; hence new theories of government were in the air, and new if crude inquiries into the constitution of society. And among the problems to be solved were such as these: how to deal with man discovered in a state of nature; what was his capacity for civilisation, his title to a moral sense? There were problems as to the rights of savages, the doubtful evil of slavery, the doubtful blessing of civilisation; and as all these problems lay across the ocean, they would be bound up with narratives of travel, and with the wonders and perils of the deep; nor was it in those days an incongruity that the scene of the drama should be the Mediterranean rather than the Atlantic.

Apart, therefore, from any personal interest, Shakespeare found in the story of *The Tempest* three leading artistic motives: a suitable main plot, a supernatural element, and a most excellent opportunity for introducing many topics of keen contemporary interest. But these topics he will review in their wider issues; for of the many true sayings about Shakespeare, this of Ben Jonson is one of the truest—

> He was not of an age, but for all time—

a saying repeated with a slight difference by Coleridge; and in spite of some opinions to the contrary, I like to believe that the social philosophy and even the politics of Shakespeare are universal in their wisdom; the

founding of Virginia is incidental, but the truths he has deduced from it are eternal; and this is why I have entitled the second division of my subject "*The Tempest* as a criticism of life," rather than "*The Tempest* as a criticism of the times."

And therefore we have next to notice the marvellous foresight as well as insight with which Shakespeare exposes social and political fallacies, those wilder utopian notions that end in absurdities and contradictions, and that are not altogether unknown in our latest but not always wisest of the centuries.

Some of these fallacies are delightfully laid bare in Gonzalo's half-serious, half-whimsical description of his island commonwealth, and in the critical remarks added by his hearers; such ideals of freedom the poet tells us will become real only when all are servants, when each shall find his own in all men's good—in the words of Stephano, the realistic, the foil to Caliban, "Every man shift for all the rest, and let no man take care for himself; for all is but fortune"[1] (v. 256, 257; and see p. 177).

We learn the same lesson not less thoroughly from the ludicrous parody which shows us Caliban exulting in a freedom that consisted in the change of King Log for King Stork: "Has a new master:—get a new man. Freedom, hey-day!" (II. ii. 198, 199).

From these and yet other incidents in the play that illustrate the same fallacy, we return with regretful hope to the poet's own conviction—"Reform? reform thyself!"[2]

[1] "Shakespeare has evinced the power, which above all other men he possessed, that of introducing the profoundest sentiments of wisdom where they would be least expected, yet where they are most truly natural" (Coleridge). See also note on v. 256.

[2] III. iii. 79–82.

Until that individual reformation is effected all attempts to reform kingdoms or commonwealths will be more or less unsatisfactory, nor shall even thought itself be free (III. ii. 132). "Every man shift for all the rest"; how admirably the dramatic incidents of *The Tempest* lead to this great moral conclusion; Ariel regains his freedom, but it is the freedom of a brook banked up one sullen hour to turn the wheel of the miller; the freedom of a wandering breeze caught for a moment in the meshes of a winnowing-fan; the freedom of a sunbeam imprisoned from noon till evening in some hermit's cell—the freedom, that is, of things incapable of our ennobling[1] limitations; and Caliban, who is as subterhuman as Ariel in some respects is superhuman, he, too, is left in brutish possession of his island. But the rest of the company, the nobler works of God, find true freedom in true service; and as they leave the stage in the various bondage of happy and reconciled humanity, we hear the poet's unconventional *aside* in the underthought of Prospero's *Epilogue*—

> There's nothing we can call our own but love.[2]

Nearer to Shakespeare's own time were his views of slavery, and of the possibility of "converting" the heathen. In regard to such questions his attitude is more neutral; if he does not approve of slavery, he does not expressly condemn it: "We'll visit Caliban my slave . . . We cannot miss him" (I. ii. 308, 311); and he makes the fact of slavery follow as a consequence on the failure of all attempts at conversion. And this belief that the heathen

[1] See "human," v. i. 20. [2] See paraphrase, p. 147; also p. lxiii.

have no moral sense appears together with the recognition of slavery in numberless passages, as, for instance, where Prospero exclaims,

> Thou most lying slave,
> Whom stripes may move, not kindness!
> (I. ii. 344, 345);

or again,

> Abhorred slave,
> Which any print of goodness wilt not take.
> (I. ii. 351, 352.)

To do Shakespeare justice, however, we must remember his more partial discourse of slavery in *The Merchant of Venice*; though even there he seems to follow the thought of Silvayn. Perhaps he is more outspoken when he dwells upon the rights of the savage:

> This island's mine . . . Which thou takest from me
> (I. ii. 331, 332);

and we have already seen that when the play closes, Caliban is left, however contemptuously, in undisturbed possession of his mother's dominions. Yet Prospero takes it as a matter of course that he himself was designed as it were by providence to be owner and master of the new discovered land (see quotation from Bacon, p. 173):

> I am Prospero . . . who most strangely
> Upon this shore, where you were wreck'd, was landed,
> To be the lord on't. (V. 159–162.)

On the other hand, Shakespeare is more than doubtful whether European civilisation is anything better than a curse to the savage; he is certainly severe where he points out that the vices of the old world, such as drunkenness, find their way into the new world far sooner than any of its virtues:

> Drink, servant-monster, when I bid thee. (III. ii. 9.)

And even Caliban, as we have noticed, puts to shame the rapacity which was too common among colonists; he will have none of the paltry plunder; but, on the contrary, earth (I. ii. 314, 273) as he is, he can rebuke his more civilised masters for their greedy pilfering (IV. 249, 231, 232); and if we apply Shakespeare's criticism to our own day, we find that civilisation is too often

> Knowledge of good, bought dear by knowing ill.

This subject leads us on to Caliban's famous rejoinder—the thought is Montaigne's (p. 173):

> You taught me language;[1] and my profit on't
> Is, I know how to curse. (I. ii. 363, 364.)

The objection, as Shakespeare implies, is that of the fallen angel in the poem, or of the child who upbraids his parents for giving him existence. Those who refuse life are condemned by all good society; and "education" is only a longer way of spelling "*life*." It may be ill-chosen, this education, ill-timed it may be, and ill-given, but somehow it upbuilt that same good society; and if we all do our part, it will one day build up something better.

Clearest of all, most far-reaching, and noblest is the poet's criticism of our moral and mental life, of the use

[1] Language must have been taught to Caliban by his mother, from whom he derived the name of her (alien ?) god Setebos. Again, brought up by Prospero and Miranda, Caliban could not have learnt to curse. But similarly we might object that there could be no horse-pond on the island; that Prospero's magic power might have prevented his banishment; that Miranda's "plain and holy innocence" was impossible if she had access to her father's library (we need not suppose that it included the *Te Deum*, or even the Bible); and so forth. Briefly, these inconsistencies are not glaring; we have to accept the ideal conditions without which the poet's task and our delight in it are equally impossible. We are tempted to add that when next some dramatist tries to sketch a woman who has been kept unspotted from the world, he should profit by the mistakes of Shakespeare, and, to be absolutely correct, make her "languageless, a monster."

of art, knowledge, power, vengeance; in all of this he is astonishingly acute, suggestive, and elevating. He condemns the doctrine which would make knowledge an end rather than a means, the doctrine in another aspect of art for art's sake (p. 148). Whatever tends to sunder us from our human relationships and responsibilities must be wrong; a life "rapt in secret studies" might "o'erprize all popular rate" "but by being so retired"; and such a selfish withdrawal Shakespeare will not sanction; indeed, in this most philosophical of his plays he condemns selfishness in every form, the selfishness of art, of knowledge, of power, of vengeance—and, we may here add, of self. Therefore he tells us that knowledge may be power, but a power that calls for a most careful discretion:

> It is excellent
> To have a giant's strength; but it is tyrannous
> To use it like a giant.—*Measure for Measure*, II. ii. 108.

Accordingly at the close of the play Prospero's knowledge has become the wiser power that seeks ever to disclaim itself, is exercised only for the general good, and will even be laid aside if it can subserve that good no longer:

> My Ariel, chick,
> That is thy charge: then to the elements
> Be free (v. 316, 318);

for should it be exercised, should it so much as exist for its own sake, it must bear the harsher title of tyranny or the contemptible name of ambition.

Linked with this is the yet more excellent moral lesson, perhaps the most important among so many in the play:

> The rarer action is
> In virtue than in vengeance:[1] they being penitent,
> The sole drift of my purpose doth extend
> Not a frown further. (v. 27–30.)

Never was the distinction put more admirably; eliminate selfishness, and your justice will be mercy; let selfishness enter ever so little, and your justice has become vulgar revenge.

Where a play is so profoundly suggestive, it would be impossible to select or deal fully with all the examples of the poet's sagacity as a critic of human life; we must be content with taking a few of the more obvious, believing that many of the same lofty import remain to be considered. Nor have I thought it necessary to refer to those of slighter and conjectural interest, such as Shakespeare's anticipations of modern science, and his prophetic utterances generally. And as to the field of allegorical and other symbolism,—subtle as it may be after the Elizabethan fashion,—into that wide and alluring field, as I have hinted already, I do not think it worth while to enter. My purpose ends with this brief notice of some of the absolutely definite and more abiding elements that make *The Tempest* such a marvellous criticism of the whole of human life.

(*c*) *As an Autobiography.*—No imaginative writer, not even the dramatist, if his period of authorship is a long one, and more especially if he writes in verse—not even a dramatist as impersonal as Shakespeare, can altogether stand aside from his work; at

[1] The terms *virtue* and *vengeance* are chosen by the poet chiefly for alliterative effect; sound is often more suggestive than mere logical sense; it is so here.

least his shadow will fall here and there on the pages as he bends over them; and those who read the many and varied dramatic productions of Shakespeare from one end of them to the other, and with the aid of the sonnets and the poems, will get more than a glimpse of the great artist himself.

Critics who contend for an absolute objectivity in the dramatic work of Shakespeare forget that they are making a man into a machine; that they are offering an insult to the wisdom of one who was the very wisest of their kind; that they deny him those attributes of a fully endowed mind which at other times they are over-anxious to concede. The great artist puts into his work the best part of him; and in a long series of his creations the spirit of his life will consciously or unconsciously become manifest. The strikingly high moral tone of *The Tempest* must alone make it autobiographical; if such a play was written without any personal feeling or personal interest on the part of its author, then it is false, wrong, mischievous; it is a dramatic imposture; it is an example of the most subtle and despicable hypocrisy; we must feel great truths before we can tell them. But apart from these considerations, if there is no connection between Shakespeare's abandonment of the drama and the character of Prospero which he sketched when his mind must have been full of the coming change, then we have in *The Tempest* a most astonishing literary coincidence. But, again, there is no need to insist upon any deliberate introduction of the bare facts of Shakespeare's life into *The Tempest* or any other of his plays; I merely repeat that the man—such as he was at the time of writing

—will be present, consciously or unconsciously, in his work.

Three plays stand out from the rest in respect of autobiographical interest and suggestion: they are *A Midsummer Night's Dream*, *Hamlet*, and *The Tempest*; they reveal their author at the outset, the middle, and the close of his career; and of these three records *The Tempest* is the most representative and the most reliable.

It may be readily admitted that in default of authentic documentary evidence our surest knowledge of Shakespeare must be derived from his dramatic technique. This, as we saw in Part I. of this Introduction, is a history of gradual development; and the chapters of this history are numerous and clearly arranged. But this technique includes such elements as characterisation, and this again as it advances in subtlety, complexity, refinement and the rest will become an index of the dramatist's own mental growth —moral, intellectual, emotional. Ultimately, therefore, style is a revelation of soul. All this may be clearly seen by a very brief comparison of *The Tempest* with *A Midsummer Night's Dream*. These plays have points of similarity which prove them to be by the same author; among these I should place first the intimate acquaintance with nature, the freshness, spontaneity, and fidelity of its literary presentment. No other poet of the time possessed any such faculty—nor indeed has any possessed it since; and it remains one of the best means in general of identifying the work of Shakespeare.

Next to this, and not wholly distinct from it, would

be a freshness, profusion, and freedom of metaphorical expression, of imagery, of figurative language generally; and of this much the same can be said. But to show how the two plays can also testify to the growth of the poet's mind, I will select—although the former two would have been apt enough—two other elements common to both; the first shall be the treatment of love. In *A Midsummer Night's Dream* the poet gives us the commonplace courtship of a Warwickshire village; in *The Tempest*, love is refined even beyond the most delicate of conceptions, whether social or literary:

> Ah, but a man's reach should exceed his grasp,
> Or what's a heaven for?

and although on the one side the love of Miranda is linked to earth and to our average experience, yet on the other it has affinities with a state of society in which all men and women are ideally pure, and where those conventional pruderies that are a necessary safeguard in a corrupt state of society would be altogether out of place:

> Hence, bashful cunning,
> And prompt me, plain and holy innocence.

In other words, it is an ideal of love that a great poet might be expected to put upon his stage when all other types had been exhausted.[1]

Next we might contrast in the two plays the references to the drama, the theatre, the nature of the ideal, of the supernatural; and of course we may add, to the facts of life generally; all such references in *A Midsummer Night's Dream* are essentially younger, more superficial, limited in outlook, or at the most lighted only

[1] See "Love in Shakespeare," *Nineteenth Century*, September 1924.

by mundane flashes of fancy ; but the matured philosophy, the keen and lofty imagination of *The Tempest* in their dealings with the same subjects throw both on their moral bearings and their infinite issues a light which is not of this world. Even if unsupported by divergences of style and poetic power, these two points of contrast separate by many years such plays as *A Midsummer Night's Dream* and *The Tempest*; and the distinction is yet clearer if we contrast group with group—the lighter love of the early comedies with the deep and refined passion of the later romances; and so with the other subjects dealt with in either case. And I think we may now proceed with due caution, yet more certain confidence, to review *The Tempest* as an autobiography.

At this later period, as we have noticed, Shakespeare might be expected to introduce himself into his writings, and become more personal, for he is about to drown his book.[1] In *A Midsummer Night's Dream*, on the other hand, he apologised as a beginner for his own dramatic innovations, as well as for the many shortcomings of the drama and stage representation which he had made the business of his life. In this play, as in *The Tempest*, he speaks with some disparagement of his glorious art, and frequently reminds us of his contemporary, Bacon—reminds us most curiously and forcibly in special instances, of which the following is an example: "The use of this feigned history hath been to give some *shadow of satisfaction* to the mind of man in these points wherein the nature of things doth deny it." Both the plays, though

[1] There is so much of this in *The Tempest* that it must mean something more than the necromancer's mere renouncing of his "black art."

with a divergence, take these words of Bacon for their text; they dwell on the illusory character of the poetic drama, on its powerlessness to please unless aided by the sympathetic imagination of the spectator:

> Gentle breath of yours my sails
> Must fill, or else my project fails.
> *Epilogue* to *The Tempest.*

And more than once in *A Midsummer Night's Dream* the truth recurs in some such form as the following: "The best in this kind (dramatic representation) are but shadows, and the worst are no worse if imagination amend them." And in the *Epilogue* to his play the poet thought it necessary to add a last word of vindication and apology:

> If we shadows have offended
> Think but this, and all is mended,
> That you have but slumber'd here
> While these visions did appear.

Such another last word he uttered at another close, the close of his dramatic career; I refer to the lines quoted above from the *Epilogue* to *The Tempest.* Or if it should be urged that this *Epilogue* is possibly the work of another hand, which I have endeavoured to disprove, the play itself will furnish all we require; for there too is the baseless fabric of the dramatic vision, and there the oft-recurring text:

> By whose aid—
> Weak masters though ye be—I have bedimm'd . . .
> But this rough magic
> I here abjure. (v. 40, 41, 50, 51.)

But a full consideration of the poet's references to the special work of his life would more fitly conclude these

biographical notes; and for a moment we must turn aside to glance at those matters of a more general bearing that also in this play throw their sidelights on the personality of Shakespeare.

He is now approaching his fiftieth year; and his experience, if it left him sadder when he wrote his great tragedies, has now left him wiser also. "From sin through sorrow unto thee we pass." This, according to Tennyson, is the spiritual history of all great men; and I see no reason whatever why it should not have been absolutely true of Shakespeare. And although it must never be asserted that a moral purpose enters into the composition of his later, or indeed any of his plays, it is none the less true that these later plays discover that moral purpose which again, according to Tennyson, is the fruit of all noble life; and the form of that purpose in Shakespeare is "calm of mind, all passion spent." Therefore he will no longer as in the great tragedies make his whole dramatic achievement out of problems of evil left unsolved; he will rather show, and with something of a personal interest, how good is brought forth from evil. In *The Tempest*, for example, he dwells upon the mysterious way in which all things connected with the crime of twelve years before have worked together for good, as in the passage beginning, "Was Milan thrust from Milan, that his issue Should become kings of Naples?" (v. 205 *sqq.*).

Next we may notice, what also we might have expected from the very abruptness of his sentences and the looseness of his verse texture in these later plays, that their author writes, if not carelessly, at least with less of

concentrated artistic determination and purpose; the evolution of a drama has become more of a recreation, less a matter of business;[1] his attitude is often that of an onlooker both as regards the body and the spirit of his work. Such expressions as the following are frequent in *The Tempest*: "Some vanity of mine art"; "To enact my present fancies"; "Our revels now are ended"; "I must use you in such another trick"; "This rough magic." And touching now the spirit, the sentiment, and its aloofness as of the higher philosophic mind, its gentle sadness, its kindly interest as from the distance of a past lived over, we may quote such words as these of Prospero: "Poor worm, thou art infected"; "So glad of this as they I cannot be"; "'Tis new to thee"; "Be cheerful, sir"; "We are such stuff As dreams are made on"; "I 'll retire me to my Milan, where Every third thought shall be my grave." But the second of these two attitudes, the looking down from an Olympian height on mortal affairs, is less frequent and less distinct than the growing indifference to his dramatic business, which will receive our attention later.

Meanwhile we shall rightly think of Shakespeare as a man whose vast experience has on the whole made him kindlier with his kind; it is the experience, as we have seen, of maturer years that love to hear the prattle of childhood; indeed, he has lived to become one with all humanity in sorrow and in joy:

[1] In the earlier days he had worked eagerly and—if we may trust the remark of Greene—in a very business-like way on or in the dramas of others; now with a carelessness more godlike than human he allows Fletcher and the rest to borrow the jewels of his genius and wedge them in between their own paste and tinsel. See p. lxi; also Viscount Bryce, *Book of Homage*, p. 24.

> And shall not myself,
> One of their kind, that relish all as sharply,
> Passion as they, be kindlier moved than thou art?

Not even as an artist will he hold aloof from his fellows, for he will drown his book:

> I will discase me, and myself present
> As I was sometime Milan. (v. 85, 86.)

He is so tolerant, too, of evil now:

> The rarer action is
> In virtue than in vengeance. (v. 27, 28.)

Ay, even of the grossest evil and wrong:

> For you, most wicked sir, whom to call brother
> Would even infect my mouth, I do forgive
> Thy rankest fault—all of them. (v. 130–132.)

Nay more, when justice might demand righteous retribution, he at least will not cast the first stone:

> But you, my brace of lords, were I so minded,
> I here could pluck his highness' frown upon you,
> And justify you traitors: at this time
> I will tell no tales. (v. 126–129.)

But the note of reconcilement and forgiveness, the keynote, that is, of the whole play, is heard most distinctly in Prospero's reply to Alonso:

> *Alon.* But, O, how oddly will it sound that I
> Must ask my child forgiveness!
> *Pros.* There, sir, stop:
> Let us not burthen our remembrance with
> A heaviness that's gone. (v. 197–200.)

And so we might discover or seem to discover the mood of the creator in his creation; but here we must return to the more definite references made by the poet

to his life and work; and we may confine our attention to the three passages which I shall now briefly describe.

Few things in connection with our subject are more interesting and instructive than a comparison of *The Tempest* with *A Midsummer Night's Dream*. I have already spoken of these two, with the addition of *Hamlet*,[1] as the plays in which, more than in any others, Shakespeare reveals himself to us. Indeed, as from one point of view, we must regard *A Midsummer Night's Dream* in the light of Shakespeare's first Apology or Vindication of himself as poet, dramatist, actor, so should we with equal justice call *The Tempest* his second Apology. For we have the same examples of passages standing out from the context in full relief as undramatic expressions of his own sentiments, the same abundance of references to his art and his life, the same significant *Epilogue*. I will briefly comment on each of these. First, the long deliberate utterances as of the poet himself apart from his characters. They are well known; and as one in *A Midsummer Night's Dream* was the finest passage in the whole play—I refer, of course, to the lines at the opening of the fifth Act—so is this parallel passage the finest in *The Tempest*:

> You do look, my son, in a moved sort,
> As if you were dismay'd: be cheerful, sir.
> Our revels now are ended. These our actors,
> As I foretold you, were all spirits, and
> Are melted into air, into thin air:
> And, like the baseless fabric of this vision,
> The cloud-capp'd towers, the gorgeous palaces,

[1] The remarks on the drama in *Hamlet* are equally significant, especially when they are *forced* into the play. Note, for example, the curious introduction of the subject in II. ii. 326–330.

> The solemn temples, the great globe itself,
> Yea, all which it inherit, shall dissolve,
> And, like this insubstantial pageant faded,
> Leave not a rack behind. We are such stuff
> As dreams are made on; and our little life
> Is rounded with a sleep. (IV. 146–158.)

The three motives of this famous speech will be found in the notes; but it may here be added that Prospero's parting remarks to Ferdinand, especially at that critical moment when he was "touch'd with anger so distemper'd," and when, as it appeared, there was need of all haste to defeat the conspiracy of Caliban and his confederates, were rather long; perhaps also slightly away from the point. But besides the fact that the passage almost certainly improves upon and enlarges the splendid lines (p. xxiv) that may have caught the poet's fancy in the Earl of Sterling's *Tragedie of Darius*, he doubtless, as in *A Midsummer Night's Dream*, found this a suitable occasion to speak in person to his audience, in order to give them his philosophy of dramatic art, of life, of himself.

This famous passage has much more in common with its counterpart in *A Midsummer Night's Dream* than we may sometimes imagine; for the equally famous lines, "The poet's eye in a fine frenzy rolling," and the rest, radiate likewise in a marvellous undramatic and mysterious manner from a plain central thought—the thought of Bacon concerning poetry—"It doth raise and erect the mind, by submitting the shows of things to the desires of the mind; whereas reason doth buckle and bow the mind unto the nature of things. . . . It filleth the imagination, and yet it is but with the shadow of a lie"; and it is

"the lie that passeth through the mind," leaving—we may now add the words of Shakespeare—"not a rack"; we may also add the significant last word of Bacon on the subject: "It is not good to stay too long in the theatre."

In *A Midsummer Night's Dream* the thought takes this form—I give it in prose: "The lunatic, the lover, and the poet trade on their imagination, and apprehend more than cool reason ever comprehends. Fancy's images, however ingeniously the poet may localise them and turn them to shapes, are but airy nothing." So in *The Tempest*, the spirits summoned to enact the magician's fancies are but air, and into thin air they vanish (*Handbook to Shakespeare*, pp. 39–46).

Otherwise this famous passage in *The Tempest* is an expansion of the following, which we have heard already in *A Midsummer Night's Dream*: "The best in this kind are but shadows"; or, as I further quoted, "If we shadows have offended." On that occasion, however, Shakespeare merely in his modest way applied his Baconian analysis to the illusion of stage representation and poetic imaginings in general; but here he passes from the visions—the illusions of his own drama, *The Tempest*, to reflect with some sadness on the illusory nature of that greater drama, our actual life:[1]

> Life's but a walking shadow, a poor player,
> That struts and frets his hour upon the stage,
> And then is heard no more.

[1] This is the real point of the passage, and it is at the same time the most striking difference and the most striking resemblance between the two plays. in *A Midsummer Night's Dream*, drama is a shadow; in *The Tempest*, life Is a shadow. And again the difference is a difference of years (IV. i. 159).

We hear the same lament over life in many other poets; and most like Shakespeare's, and the saddest of all, is that of the late poet laureate, as suggested by Lucretius:

> And that hour, perhaps,
> Is not so far when momentary man
> Shall seem no more a something to himself,
> But he, his hopes and hates, his homes and fanes,
> And even his bones long laid within the grave,
> The very sides of the grave itself shall pass,
> Vanishing, atom and void, atom and void,
> Into the unseen for ever.

Shall seem no more a something to himself; we are such stuff as dreams are made on;[1] our life is not even "a little waking between a sleep and a sleep." But death, adds Shakespeare, is no worse than sleep:

> Say, this were death
> That now hath seized them; why, they were no worse
> Than now they are;

and "dreams," adds Tennyson, "are true while they last . . . and in the shadow will we work." And even in *Hamlet* Shakespeare never wholly yielded to despair at the bewildering mystery of existence; he at least forces from himself the admission:

> To sleep? Perchance to dream! . . .
> There are more things in heaven and earth, Horatio,
> Than are dreamt of in your philosophy.

And here in the passage before us we seem to be spectators merely of a final struggle, and one very soon over:

> Sir, I am vex'd;
> Bear with my weakness; my old brain is troubled;

[1] "Do we not live in dreams?" (Tennyson, *The Higher Pantheism*).

> Be not disturb'd with my infirmity:
> If you be pleased, retire into my cell,
> And there repose: a turn or two I'll walk,
> To still my beating mind.

These emotions are not so much as half disguised by the dramatic situation;[1] and the expression "old brain" is a blind that serves as strangely for Prospero as for the poet himself; Miranda, aged fifteen, was an only child; Prospero was but at his "zenith"; his "fortunes would ever after droop"; and so forth. However this may be, Shakespeare evidently felt that it is worth no man's while to be a pessimist until the case against the optimist has been fully made out; and he soon recovered himself: "Bear with (me in) my weakness." He was not the man to abandon the better instincts of our being, the high traditions of humanity; to lose his belief in the reality and the responsibility of human life, or his faith in the infinite possibilities of existence.

Although such conclusions are better drawn from the author's work in its entirety, this play of *The Tempest* is in itself suggestive enough to warrant a separate examination; and under this head of what I may term Shakespeare's humanity we may turn once more to the passage in Act v. 18:

> *Ari.* If you now beheld them, your affections
> Would become tender.
> *Pros* Dost thou think so, spirit?
> *Ari.* Mine would, sir, were I human.
> *Pros.* And mine shall.
> Hast thou, which art but air, a touch, a feeling
> Of their afflictions, and shall not myself,
> One of their kind, that relish all as sharply,
> Passion as they, be kindlier moved than thou art

[1] See notes, p. 115.

Though with their high wrongs I am struck to the quick,
Yet with my nobler reason 'gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,
The sole drift of my purpose doth extend
Not a frown further.

Ariel may be a creature of air, but Prospero and his fellows are human beings; and here is the victory of those better instincts of humanity of which I spoke just now; the artist philosopher will descend from the mountain-tops of cold and loveless speculation, down into the fruitful and smiling valley of practical life, where he may find happiness by fulfilling his share of human duties, for "There's nothing we can call our own but love."[1]

"I'll retire me to my Milan"; but this world is not all; "life is real, life is earnest, And the grave is not its goal." Life then is not the whole of existence; we must be prepared for something beyond life; and the preparation should not be postponed indefinitely; rather, as another poet teaches us, we should "live each day as if the last." Therefore Shakespeare continues: "I will see you all made happy; I'll retire me to my Milan, where Every third thought shall be my grave." Surely these, if any, are the final resolve and the parting words of the greatest poet and philosopher who ever lived.

The second of the three passages is scarcely less striking:

Ye elves of hills, brooks, standing lakes, and groves;
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime

[1] See page xxv.

Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid—
Weak masters though ye be—I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake, and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure; and, when I have required
Some heavenly music,—which even now I do,—
To work mine end upon their senses, that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

Again the poet is paraphrasing and embellishing the work of another literary artist.[1] How often this is the *raison d'être* of his most striking utterances; it is in keeping with his general practice of assimilation and adaptation, and again he takes occasion to put in a few

[1] Ye Ayres and Windes: ye Elues of Hilles, of Brookes, of Woods alone,
Of standing Lakes, and of the Night approche ye eurychone.
Through helpe of whom (the crooked bankes much wondring at the thing)
I haue compelled streames to run cleane backward to their spring.
By charmes I make the calme seas rough and make the rough seas playne,
And couer all the Skie with clouds and chase them thence againe.
By charmes I raise and lay the windes, and burst the Vipers iaw,
And from the bowels of the earth both stones and trees do draw.
Whole woods and Forests I remoue: I make the Mountaines shake,
And euen the earth it selfe to grone and fearefully to quake.
I call up dead men from their graues and thee, O lightsome Moone,
I darken oft, through beaten brasse abate thy perill soone,
Our Sorcerie dimmes the Morning faire, and darkes the Sun at Noone.
The flaming breath of fierie Bulles ye quenched for my sake,
And caused their vnwieldy neckes the bended yoke to take.
Among the earth-bred brothers you a mortall warre did set,
And brought asleepe the Dragon fell whose eyes were neuer shet.
Arthur Golding's translation of Ovid's *Metamorphoses*, vii. 197-219.

words of farewell as from himself. For we should notice carefully that the sentence begun in company with Golding, whom he had also adapted in *A Midsummer Night's Dream*, is never completed; Shakespeare breaks it off abruptly to tell us he will soon have done with that rough magic upon which, amid whatever mystery of convention, he dwells so mournfully in his sonnets:

> That did not better for my life provide
> Than public means, which public manners breeds . . .
> And almost thence my nature is subdued
> To what it works in, like the dyer's hand.

Besides, in this remarkable speech we have much more than Prospero can fairly be responsible for:

> Graves at my command
> Have waked their sleepers.

As we read these lines, we think of the ghostly procession that moved through the dreams of Richard and Richmond; but not of these alone; for no magician ever called from their tombs such a marvellous company of the mighty dead as are with us in the pages of Shakespeare.

Before approaching the third passage we have to remember the minor disparaging allusions to his art or its principles which the poet has let fall in *The Tempest*; for they bear out my interpretation of the latter part of this second passage.

They often resemble similar expressions in *A Midsummer Night's Dream*; indeed, we might suppose that Shakespeare had just re-read his earlier play. "This is the silliest stuff that ever I heard," says Hippolyta; "Such another trick," says Prospero of his two masques,

"some vanity of mine art"; where "vanity" includes among its connotations the insubstantial pageant of IV. 155. To these we may add "My charms I 'll break" (V. 31), which may carry us back to "my charms crack not" (V. 2), to a time, that is, where their potency was a matter of some doubt; and again, "Shortly shall all my labours end" (IV. 266). Moreover, the many allusions to music in both plays afford additional and most interesting biographical material; but for this and the other shorter similarities there is no place here; we must now examine the third passage, the *Epilogue* to *The Tempest*, and our remarks must be prefaced by a careful inquiry into its authenticity.

It may be urged that Shakespeare avoided apologetic epilogues; and in *A Midsummer Night's Dream*, Theseus says good-humouredly, "No epilogue, I pray you . . . never excuse." But in the context this goes for little; and in his Sonnets Shakespeare is full of apology for sonneteering; as an actor he might well write epilogues, and his own epilogue. Possibly some of these, like some of his songs, are lost; moreover, he often speaks of prologues as recognised and suitable introductions to the drama. Certainly, and in spite of the remark of Theseus, he makes an exception in *A Midsummer Night's Dream*; for the parting speech of Puck is an epilogue in the same metre and of about the same length as this of *The Tempest*; and as the two plays correspond in so many other particulars, especially in their supernatural tendencies and their references to the drama, we might almost expect that their author would match them in this particular also.

Moreover, these two epilogues respectively repeat the

keynote of the plays preceding them with a fulness and an exactitude that must have been impossible to any other artist than the author; and most important of all is the testimony of their style. For just as the regular end-stopt couplets at the close of *A Midsummer Night's Dream* carry on the manner of the couplets and the verse generally of that play, so the run-on couplets at the close of *The Tempest* are in exact keeping with the broken verse of the foregoing drama; but further, they could hardly have been written by any other hand; no ordinary builder of these pairs of octosyllables would have ventured on such daring rhythms as—

> Gentle breath of yours my sails
> Must fill, or else my project fails,
> Which was to please. Now I want
> Spirits to enforce, art to enchant. . . .

Such freedom from the restraint of conventional form, such fulness and such fluency of rhythm, mark as we have seen the end of a long career—the career of the metrist who had written in *The Tempest*:

> Spirits, which by mine art
> I have from their confines called to enact
> My present fancies.

Or, to quote from the broken couplets in the play:

> I met her deity
> Cutting the clouds towards Paphos, and her son
> Dove-drawn with her.

As to any doubt that the poetic level of the *Epilogue* is below Shakespeare, we are never sure of his impatient genius when it is fettered by rhyme; and just now it is more than ever impatient. At this time, moreover, he is

a little out of rhyming practice, and his hand has lost some of the cunning that built up the *Sonnets*; these lines, for example, occur in the play itself:

> Bids thee leave these; and with her sovereign grace,
> Here, on this grass-plot, in this very place,
> To come and sport . . .
>
> > A contract of true love to celebrate;
> > And some donation freely to estate
> > On the blest lovers.

And worse still are the trochaics, undoubtedly Shakespeare's, wherewith Juno and Ceres "estate" their "donations" (IV. 106–117).

Finally, in order to discover the depths of doggerel to which an epilogue may descend, we should turn to the couplets at the close of *Henry VIII.*; these certainly are not by Shakespeare—nor by Ben Jonson—nor indeed (though opinions are held to the contrary) by any poet who might have written the *Epilogue* to *The Tempest.* And we may remember that *Henry VIII.* was Shakespeare's only in part, that as a drama it was indifferent to the great poet; but, as I firmly believe, he had an intense personal interest in writing his own *Epilogue* at the close of what was probably his last play.

As to the thought of this *Epilogue*, it will be thoroughly examined in the notes that follow; here, however, we may anticipate the objection that such a commonplace of the artist's aim as appears in these closing lines—"Which was to please"—is unworthy of Shakespeare; but it naturally finds room in an epilogue, and it occurs in the *Prologue* spoken by Quince in *A Midsummer Night's Dream*: "Our true intent is. All for your delight." Yet there is no reason why it should not

be allowed its deeper significance; to please is, primarily, the purpose of all art. "For that 's a narrow joy that 's but our own," says Ben Jonson; and in the *Sonnets* Shakespeare wrote deprecatingly, "If my slight muse do please these curious days." But the other and more important significance of the words, viz. that Shakespeare meant his art to give noble pleasure, may again be proved from the *Sonnets*, or from *Hamlet*, or yet more clearly from *The Tempest*. (See especially note on *Epilogue*, l. 13, p. 148.)

After this digression we must return to our subject, possibly with a renewed interest; and in the *Epilogue* to *The Tempest* we again find many resemblances to *A Midsummer Night's Dream*:

> Gentle breath of yours my sails
> Must fill, or else my project fails.

Here, as also in the Epilogue speech of Puck, we are taught once more that "The best in this kind are but shadows, and the worst are no worse if imagination amend them." In other words, the magic of the magician, the imaginative creation of the creator, the ideal truth and beauty of art are as nothing unless we approach them through our own creative or idealising faculty; only thus can a work of art react upon us, and have power to delight, refine, ennoble.

And what of the magician, the creator, the artist himself who is before us?

> This rough magic
> I here abjure.

Has he nothing better to say for his art now than he had when with youthful distrust he wrote his *Midsummer Night's Dream*, or when with the half-truth of a sonnet

he bewailed the degrading influences that fell on the life of actor and playwright?—

> Thence comes it that my name receives a brand . . .
> Pity me then, and wish I were renew'd.

Literature, especially dramatic literature, and the stage business generally was held in less—often in doubtful—honour in those days; nor did Shakespeare quite know himself when he joined the ranks of the conventional sonneteers; besides, he had the modesty of all great genius. But just now that the time is near when every third thought shall be his grave, he seems to be looking even beyond the realm of art, beyond all regions of earthly beauty to that hour

> When momentary man
> Shall seem no more a something to himself;

and, as I think, he looks to something beyond even this.

[1] See, for example, his 146th Sonnet, of which I suggest the following as a prose version:—"O much-abused Soul that sojournest within this vile body, and hast become captive to thy rebellious passions that may be likened to a gaudy vesture of decay—why dost thou suffer thyself to languish within these confines of the flesh that thou art so careful to pamper and adorn? Why such lavish care of a body that is destined so soon to pass away? Are worms to inherit, ay, and devour, the object of such extravagant devotion? Yet that, and none other, is the inevitable end.

("Therefore, O Soul, Sovereign Mistress as thou art, see to it that thou prosper even by that perishing of thy slave; let the body suffer dearth, so to increase thine own abundance; buy an eternity of divine life by selling a few hours of gross mortality; be fed with spiritual food, nor again take thought for the flesh how it be feasted or how apparelled. Thus, therefore, if the death of the body giveth thee life, thou dost in effect feed on death, thou dost destroy death—that death who feeds on and destroys men; and having thus destroyed death, thou dost become the inheritor of endless life.")

It is, however, to the play of *The Tempest*, perhaps as much as to the *Sonnets*, that we turn in our attempts to estimate the moral and spiritual qualities of our great poet; in a sense it is his spititual last will and testament; and my contribution to the *Book of Homage*, "The Character of Shakespeare," concludes with a special reference to this play; so also does an article, "The Real Shakespeare," which I published elsewhere about the same time; and the subject is further illustrated in "Shakespeare and Sex," the concluding essay of my recent book, *Shakespeare: the Man and his Work*. See also *Handbook to Shakespeare*, pp. 388–391 and 448; also the articles "Shakespeare's Confession of Faith" (*Anglo-French Review*, December 1920) and "Love in Shakespeare" (*Nineteenth Century*, September 1924); also pp. 146–148 in this volume.

THE TEMPEST

DRAMATIS PERSONÆ[1]

ALONSO, *King of Naples.*
SEBASTIAN, *his Brother.*
PROSPERO, *the right Duke of Milan.*
ANTONIO, *his Brother, the usurping Duke of Milan*
FERDINAND, *Son to the King of Naples.*
GONZALO, *an honest old Counsellor.*
ADRIAN, FRANCISCO, } *Lords.*
CALIBAN, *a savage and deformed Slave.*
TRINCULO, *a Jester.*
STEPHANO, *a drunken Butler.*
Master of a Ship.
Boatswain.
Mariners.

MIRANDA, *Daughter to Prospero.*

ARIEL, *an airy Spirit.*
IRIS, CERES, JUNO, *Nymphs*, *Reapers*, } *presented by Spirits.*
Other Spirits attending on Prospero.

SCENE: A Ship at Sea: an Island.[2]

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[1] See p. 177. [2] *Ibid.*

THE TEMPEST

ACT I

SCENE I.—*On a ship at sea: a tempestuous noise of thunder and lightning heard.*

Enter a Ship-Master and a Boatswain.

Mast. Boatswain!

Boats. Here, master: what cheer?

Mast. Good, speak to the mariners: fall to 't, yarely, or we run ourselves aground: bestir, bestir. [*Exit.*

Enter Mariners.

Boats. Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail.

The Tempest is divided into Acts and Scenes in the First Folio. *On a ship at sea* was added by Pope. For the stage-direction Dyce suggests *Enter a Ship-master and a Boatswain severally.* 3. *Good,*] *Good:* F; *to't,*] Pope and others, *too't* F, *to't* Theobald and others. 5. *my hearts! cheerly, my hearts*] F 4, Rowe, and others; *my hearts: cheerly*, Capell.

3. *Good*] "That is right; I am glad to see you are ready" (though the emergency might have demanded some more forcible meaning). In line 15 it means "my good fellow."

3. *yarely*] smartly, briskly. A.S. Gearu, ready. Here used as adverb; also in line 6, but without the -ly. In v. 224 it is an adjective. The nautical "yare, yare!" of line 6 has at Lowestoft been corrupted into "hear, hear."

Tend to the master's whistle. Blow, till thou burst thy wind, if room enough!

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, *and others.*

Alon. Good boatswain, have care. Where's the master? Play the men.

Boats. I pray now, keep below.

Ant. Where is the master, boatswain?

Boats. Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

Gon. Nay, good, be patient.

Boats. When the sea is. Hence! What cares

8. Exeunt mariners, aloft] Capell. 9. *have care*] *have a care*, Dryden. 12. *boatswain*] *Boson* F, Ff, and some editors. 14. *do assist*] *assist* Pope, Hanmer. 16. *Hence!*] Johnson, *hence*, F; *cares*] F, Ff, etc.; *care* Rowe.

7. *Tend*] attend to.

7. *whistle*] In those days a gold whistle was the "ensign" of a naval commander.

7. *Blow*] Addressed to the storm generally, and to the gale specially. Cf. *Pericles*, III. i. 44, "Blow, and split thyself." Note also the same anxiety for *sea room* in *Pericles*. Possibly the poet is using the same original for his storm as in *Pericles*.

10. *Play the*] Possibly "act like." Cf. "have care" in 9; also IV. i. 197. Or it="pipe all hands" (*N.S.*).

14.] Cf. *Pericles*, III. i. 19, "Patience, good sir; do not assist the storm."

15.] Cf. *The Winter's Tale*, V. i. 19.

16. *cares*] Cf. *Pericles*, IV. i. 60, "Never *was* waves nor wind more violent"; and for other examples of a verb written down red-hot, regardless of the grammatical number of its subject which is to follow, see I. ii. 478, IV. 265, V. 7, V. 216; and for examples of a plural subject followed by a singular verb, see III. iii. 2 (F reading) and V. 16 (F reading); and we may add, "Of his bones are coral made" (I. ii. 397). These and the like disagreements of subject and verb—especially when they serve the purpose of rhyme—are often an Elizabethan licence in the use of language; and in the case of Shakespeare they are sometimes due to the compositor. But this will be the appropriate place for a remark on the general discrepancies of Shakespeare's grammar, which include such other examples as "and I" for "and me" in IV. 219. Grammar, with Shakespeare, let us say, must often lag behind his splendid rapidity of expression, and we should be thankful that a writer can acquire such greatness; for, taking his work in its entirety, we derive a real pleasure as we recognise a power so absolute that it can defy convention; but for this occasional defiance of convention we might not always remember that the writer's power is so great. See also III. ii. 106, note.

these roarers for the name of king? To cabin: silence! trouble us not.

Gon. Good, yet remember whom thou hast aboard.

Boats. None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say. [*Exit.*

Gon. I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth

19. *Good*] *Good:* Pope. 20. *None*] *None*, Theobald; *more love*] *love more* Hanmer. 21. *counsellor*] *Councellor* in "Names of the Actors." 23. *hand*] *handle* Johnson.

17. *roarers*] roaring waves; the "ruffian billows" of *2 Henry IV.* III. i. 22. With a further notion of "bully," "roisterer"—"A lady to turn roarer, and break glasses" (Massinger, *The Renegado*, I. 3); and cf. Rochester (1680), "Who takes delight in roaring" (Gordon).

22, 23. *work the peace of the present*] This alliterative phrase—and the alliteration seems to confirm the reading—probably means "calm the storm, and that immediately"; perhaps with an allusion to Gonzalo's diplomatic functions. For the construction, cf. "the mischance of the hour" in line 26.

23. *hand*] Cf. the similar use in *The Winter's Tale*, II. iii. 63, 64, "Let him that makes but trifles of his eyes First hand me."

27. *hap*] Cf. *Faerie Queene*, ii. 31, "Least to you hap, that happened to me heare."

31. *his complexion*] the look of the man makes it certain he will be hanged. Reference is to the proverb, "He that is born to be hanged will never be drowned." "Complexion" means external appearance generally, and as suggesting character; both the constitution of the body and the disposition of the mind; one's temperament as resulting from the combination of the four "humours" in the body in various proportions. The complexions were sanguine, melancholic, choleric, and phlegmatic.

little advantage. If he be not born to be hanged, our case is miserable. [*Exeunt.*

Re-enter Boatswain.

Boats. Down with the topmast! yare! lower, lower! Bring her to try with main-course. [*A cry within.*] A plague upon this howling! they are louder than the weather or our office.

Re-enter SEBASTIAN, ANTONIO, and GONZALO.

Yet again! what do you here? Shall we give o'er, and drown? Have you a mind to sink?

Seb. A pox o' your throat, you bawling, blasphemous, incharitable dog!

Boats. Work you, then.

Ant. Hang, cur! hang, you whoreson, insolent noise-maker. We are less afraid to be drowned than thou art.

Gon. I 'll warrant him for drowning; though the

35. Exeunt] Theobald, Exit F. 35. Re-enter] Enter F. 37. A cry, etc.] in F follows A plague. 39, 40. *office, yet*] *office: yet againe?* F. 43. *incharitable*] *uncharitable* Rowe and others. 48. *for*] *from* Theobald, etc.

34. *little advantage*] helps us little.

36. *Down with the topmast*] which caught the wind, and tended to drive the ship ashore.

37. *Bring her to try*] see how near you can sail her to the wind by means of the main sheet. Cf. *Hakluyt*, iii. 848, "We sometimes tried under our maine coarse." "To try" is to sail close to the wind (hence "try-sail"); to keep from drifting.

38, 39. *they are louder*] these passengers make more noise either than the storm, or than we at our work. So in *Winter's Tale*, III. iii. 103, "Both roaring louder than the sea or weather."

42. *bawling*] "If they (*sc.* dogs) be too busie before they finde the Scent good, we say they *Bawle*." *Noble Art of Venery*, 1576 (Madden).

42. *blasphemous*] probably means "given to swearing"; see v. 218.

43. *incharitable*] unfeeling. Rowe would read "uncharitable"; but though the English negative prefix "un" is allied to the Latin "in," it may be regarded as more correct to prefix the "in" to a word of Latin origin, such as "charitable."

48. *for drowning*] for is equivalent to either "against" or "for what concerns."

ship were no stronger than a nutshell, and as leaky as an unstanched wench.

Boats. Lay her a-hold, a-hold! set her two courses; off to sea again; lay her off.

Enter Mariners wet.

Mariners. All lost! to prayers, to prayers! all lost!

Boats. What, must our mouths be cold?

Gon. The king and prince at prayers! let's assist them, For our case is as theirs.

Seb. I 'm out of patience.

Ant. We are merely cheated of our lives by drunkards: This wide-chapp'd rascal,—would thou mightst lie drowning

51, 52. *courses; off*] *courses off* F. 52. Cry again] Capell. 53. Exeunt] Theobald. 55. *prince at prayers!*] Pope; *The king, and prince, at prayers, let's assist them* (whole line in F); *prince at prayers* F 4; *prince at pray'rs?* Hanmer; *prince are at prayers* Rowe; *let's assist them*] *let us . . . 'em* Pope, etc.; *let us . . . them* Steevens, etc. 56. *For . . . theirs*] as prose in F; *I'm*] F 3, F 4, Rowe and others; *I'am* F 1, F 2; *I am* Steevens, etc. 58. *This wide-chapp'd rascal*] *This wide-chopt rascall* F.

51. *Lay her a-hold*] = "a-hauled." Cf. "bring her to try," above, *i.e.* "keep her close to the wind." At the end of the former tack the ship has neared shore; now she is brought about, and sails off on the next tack with foresail set as well as mainsail; but she fails to make much if any seaway; she cannot weather a point, and is soon driven ashore. Of *a-hold* (so as to hold or keep the wind) the *New Eng. Dict.* gives no other example.

51. *two courses*] foresail and mainsail. "The main-sail and the fore-sail is called the fore-course and the main-course, or a pair of courses" (Smith's *Seaman's Grammar*, p. 31, ed. 1692). Here, where all is lost, and tragedy begins, blank verse also begins.

54. *must our mouths be cold*] In Jourdan's narrative (see Introd. p. xv), the crew, "drunke one to the other, taking their last leave." This bit of realism would hardly escape the notice of Shakespeare. Cf. also lines 56–58, which assuredly explain line 54; cf. also "*Red-hot* with drinking" in IV. 171. Others interpret, "be cold in death," and quote *The Scornful Lady*, "Would I had been cold i' the mouth before this day."

57. *merely*] absolutely (L. *merus*). Cf. "Possess it merely," *Ham.* I. ii. 138.

58. *wide-chapp'd*] continues what was begun by "must our mouths be cold?" and we may conjecture that the man opened his mouth wide when he drank. Also we may suppose that at the boatswain's suggestion the crew broke into the spirit-room, for they are charac-

The washing of ten tides!

Gon. He'll be hang'd yet,
Though every drop of water swear against it,
And gape at widest to glut him.
[*A confused noise within:* "Mercy on us!"—
"We split, we split!"—"Farewell, my wife and children!"—
"Farewell, brother!"—"We split, we split, we split!"]

Ant. Let's all sink with the king.

Seb. Let's take leave of him. [*Exeunt Ant. and Seb.*

Gon. Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, brown furze, anything. The wills above be done! but I would fain die a dry death. [*Exeunt.*

59. *The . . . tides*] as prose in F. 61. *glut*] *'glut* Capell conject. 64. *Farewell, brother*] *Brother, farewell* Pope, etc., *Farewell, my brother* Keightley. 65. *with the king*] Rowe, etc., *with' king* F 1, F 2. 68, 69. *long heath, brown furze*] see note. (Lyte gives "long heath" and "small heath.")

terised as "drunkards." Moreover, we hear later that all but mariners plunged in the foaming brine, whereas the mariners were "all under hatches stow'd." "Chopt" is a variant of "chapp'd"; cf. "chaps" (*i.e.* "jaws") in II. ii. 94. (The boatswain need not be present when Antonio says this.)

59. *The washing of ten tides*] while ten tides ebb and flow. Pirates were hanged on the shore at low-water mark, and left till three tides had washed over them. Here we have an alliterative exaggeration of the fact.

61. *at widest*] Cf. our "at least." "Widest" is here as a monosyllable.

61. *glut*] englut, swallow (*engloutir*). So Milton, "glutted" (*i.e.* swallowed).

62–64. *Mercy . . . split*] Arranged by Capell, as representing the "confused noise."

64. *split*] occurs in *Pericles*, but may have been taken from the narratives (p. 163); it means "are wrecked."

68, 69. *long heath, brown furze*] (Browne *firrs*, F; *firs*, F 4). Many editors follow Hanmer, "ling, heath, broom, furze"; and certainly more items give point to the enumeration, and "broom" occurs again in the play. As to the objection that the four represent only two plants, the first two being both heath, and the second, "Furze, or thorne Broome," that is overruled by the "sharp furzes and pricking goss" of IV. 180, where there is no clearer distinction between furze and gorse. As to the reading in the text, if "long" differentiates "heath" and adds any point, this cannot be said for "brown" as applied to "furze"; again, "long heath" is a specific plant, "brown furze" is not; therefore the epithets "long" and "brown" would differ in application, and spoil the point and rhythm of the sentence. Again, if we may trust "broom-groves" in IV. 66, the broom was

SCENE II.—*The Island. Before Prospero's Cell.*

Enter PROSPERO *and* MIRANDA.

Mir. If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.

The Island] The Inchanted Island, Pope; A part of the Inchanted Island, near the cell of Prospero, Theobald. 1. *you have*] some conjecture that the line ends with *you*. 2. *roar*] *rore*; F, *rore*, F 4.

distinct enough from furze. But much may be urged in favour of the Folio reading—that "brown" applied to "furze" carries on the idea of "barren," etc. Finally, we must note the Folio spelling "firrs," and the "firs" of F 4, and compare these with the Folio "furzes" of IV. 180. *N.S.* thinks "long heath" = "barren ground."

Scene II.

1.] In spite of his spontaneity, no dramatist ever kept so carefully in view both the scheme and the detail of his drama; in this speech, for instance, Shakespeare has to allow Miranda to witness the wreck, and yet to preserve, if possible, her ignorance of mankind—a difficulty that involved some awkward consequences.[1] At whatever sacrifice of verisimilitude elsewhere, there must be such provision in his art that when we read at the very end of his play, "O wonder! How many goodly creatures are there here! How beauteous mankind is!" we may lose none of our enjoyment at Miranda's wondering delight. And now let us examine the poet's method. Miranda begins by almost committing herself—"Those that I *saw* suffer"; therefore she must make the correction, "Who had *no doubt* some noble creature *in* her."[2] Again, she is too graphic—"Poor souls, they perished"; therefore she concludes, "The *fraughting* souls *within* her." And thus the poet tries to leave us with the impression that Miranda need not have actually *seen* any of the crew. Next we notice how Prospero attempts to confirm this impression; after the words, "there is no soul," he breaks off, in order to bring in the ship, and thus distinguish between what Miranda heard and what she saw—"Which thou *heard'st* cry, which thou *saw'st* sink." But after all it must be confessed that Miranda's was a unique experience if she saw none of the crew who were wrecked before her eyes and whose cries she clearly heard. As to Miranda's expression, "noble creature," it may be partly explained by the "goodly creatures. . . . How beauteous mankind is" in her exclamation in V. 182, 183. Again, we must sacrifice something to the ideal; what Shakespeare meant is quite clear, whether we read "creatures" (see Textual Note), or the collective "creature"; he would imply that Miranda with her limited knowledge of mankind could only, and as it might seem, naturally, guess at the presence of "goodly creatures" in the vessel. But the simple fact is that if she could recognise a vessel she could also imply the presence of a crew.

1. *by your art*] Prospero's magic was already known to Miranda. She addresses him with the deferential "you"; and with one exception he employs the kindly "thou."

1. *you have*] If this reading of F is correct, we have an example of the most striking among the metrical

[1] See Introduction, p. xv, for the great discrepancy between Miranda's account of the wreck and that given by Ariel; also note on l. 4. [2] This line is bracketed in F.

The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffer'd
With those that I saw suffer! a brave vessel,
(Who had, no doubt, some noble creature in her,)
Dash'd all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perish'd!
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallowed and

3. *stinking*] *flaming* Singer conject. 4. *the welkin's*] *th' welkins* F; *cheek*] *cheeks* conject. by some. 5. *suffer'd*] *suffered* F. 7. *creature*] *creatures* Theobald. Some omit F brackets. 10. *been*] *byn* F; *bin* F 2; *been* F 3, F 4.

modifications of the later plays ("light" and "weak" endings, "run-on" lines, etc).

3. *stinking pitch*] For other suggestions, see Textual Notes. In Strachey's account the storm "beat all light from heaven; which like an hell of darkness turned black upon us . . . the sea swelled above the clouds, and gave battle unto heaven . . . the heavens looked so blacke upon us." In *Pericles*, III. i. 1, the surges wash both heaven and hell; further on (line 45) we read "An the brine and cloudy billow kiss the moon." As to the difficulty in "stinking" pitch, cf. "She loved not the savour of tar nor of pitch" in II. ii. 57. No doubt the pitch is flaming, or at least hot; hence the smell. But the whole passage is hyperbolical; Shakespeare was occasionally hyperbolical to the very last; and the hyperbole is often most noticeable at the beginning of a play.

4. *welkin's cheek*] so in *The Winter's Tale*, III. iii. 85 sqq., the sea "is now the sky: betwixt the firmament and it you cannot thrust a bodkin's point"; and later in this play there is roaring war between the green sea and the azured vault. In Ariel's description of the storm, heaven's artillery quells the sea; here the ocean dashes out heaven's fire; this is probably "the *fire* and cracks of sulphurous roaring." The "welkin's cheek" takes us back to the "cloudy cheeks of heaven" (*Richard II.* III. iii. 57), and "The wide cheeks o' the air" in *Coriolanus*, V. iii. 151, which may owe something to figures with puffed cheeks that represented the winds and the sky; though we have also the "grey cheeks of the east" in *Son.* cxxxii. 6, and "cheek of night" in *R. and Jul.* I. v. 4. "Miranda is also thinking of 'cheek' = the side of a grate" (*N.S.*).

7. *creature*] appropriate to Miranda; see note on line 1.

10. *god of power*] Shakspeare seldom repeats himself, but in line 55 we have "prince of power."

11. *or ere*] "or" and "ere" are identical in origin; such relational words often go in pairs, where the second emphasises or strengthens the first. Cf. v. 117, note.

The fraughting souls within her.

Pros. Be collected:
No more amazement: tell your piteous heart
There 's no harm done.

Mir. O, woe the day!

Pros. No harm.
I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

Mir. More to know
Did never meddle with my thoughts.

Pros. 'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me.—So:
[*Lays down his mantle.*

13. *fraughting*] *fraighted* Pope, Hanmer; *fraighting* Theobald and others; *freighting* Steevens, etc. 20. *full poor*] *full-poor* Theobald and others. 24. Lays down his mantle] added by Pope.

13. *fraughting*] Other readings proposed are "freighted," "freighting"; but fraught is akin to freight; and in *Cymb.* I. i. 126, we have, "If . . . thou fraught (*i.e.* burden) the court." Here "fraughting" means "who composed her freight" (as in Purchas, 1733). Cf. *Mer.* II. viii. 27.

14. *amazement*] terror, horror. Cf. "I flamed amazement," I. ii. 198; also the stage-direction "amazedly following" in v. 217; also v. 104.

14. *piteous*] subjective use, "full of pity."

15. *No harm*] might be given to Miranda, and followed by a note of interrogation.

19. *more better*] Cf. "more braver," l. 439. "Better" here means "of higher rank." Emphatic double comparative.

21. *no greater*] than is implied by "a full poor cell."

22. *meddle with*] enter into. But possibly we have a case of inversion—"My thoughts did never meddle with knowing more."

24. *So*] a natural exclamation or remark addressed to Miranda, implying, "that is right; thank you." See also v. 96.

Lie there, my art. Wipe thou thine eyes; have comfort.
The direful spectacle of the wreck, which touch'd
The very virtue of compassion in thee,
I have with such provision in mine art
So safely order'd, that there is no soul—
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink. Sit down;
For thou must now know farther.

Mir. You have often
Begun to tell me what I am; but stopp'd,
And left me to a bootless inquisition,
Concluding "Stay: not yet."

Pros. The hour's now come;
The very minute bids thee ope thine ear;
Obey, and be attentive. Canst thou remember
A time before we came unto this cell?
I do not think thou canst, for then thou wast not

26. *wreck*] F *wracke*; N.S. *wrack*. 28. *provision*] *prevision* Dyce; *compassion* Ff, Rowe. 29. *order'd*] Rowe, etc.; *ordered* F; *there is no soul*—] Steevens and others; *there is no soule* F; *there's no soul lost* Pope, Hanmer, Warburton; *there is no foyle* Theobald; *there is no soil* Johnson (which is quite likely; see II. i. 60–105, and I. ii. 217–219). 30. *an hair*] *a hair* Singer. 33. *often*] *oft* Staunton conject. 35. *a*] *the* Ff, Rowe. 38. *Canst thou*] *Canst* Pope.

25. *Lie there, my art*] *i.e.* "the symbol of my art." He puts off his magic robe to talk as a father with his child, and resumes it, line 169. "When he put off his gown at night, used to say, 'Lie there, Lord Treasurer.'" From Fuller's anecdote of Lord Burleigh, quoted by Steevens.

27. *virtue*] a stock word of the play, as also are "art," "business," "gentle," etc.; it is equivalent to essence, essential part (IV. 110, note).

28. *provision*] foresight, "prevision."

29. *no soul*] supply "lost"; an anacoluthon. See Textual Notes.

30. *perdition*] loss. See l. 217.

32. Cf. *Winter's Tale*, III. iii. 164–5.

35. *bootless inquisition*] profitless inquiry—"racking of memory."

Out three years old.

Mir. Certainly, sir, I can.

Pros. By what? by any other house or person?
Of any thing the image tell me, that
Hath kept with thy remembrance.

Mir. 'Tis far off,
And rather like a dream than an assurance
That my remembrance warrants. Had I not
Four or five women once that tended me?

Pros. Thou hadst, and more, Miranda. But how is it
That this lives in thy mind? What seest thou else
In the dark backward and abysm of time?
If thou remember'st aught ere thou camest here,
How thou camest here thou mayst.

Mir. But that I do not.

Pros. Twelve year since, Miranda, twelve year since,
Thy father was the Duke of Milan, and
A prince of power.

Mir. Sir, are not you my father?

41. *Out*] *Full* Pope, *Quite* Collier MS. 44. *with*] *in* Pope and others.
50. *dark backward*] *dark-backward* F. 51. *remember'st*] *remembrest* F.
53. *Twelve year . . . year*] *'Tis twelve years . . . years* Pope and others.

41. *Out*] fully. Cf. "And be a boy right-*out*," IV. 101; also "out twelve several times," *Coriolanus*, IV. v. 127.

42. *other house*] We may note that Prospero's habitation was a cell. But see Introduction, p. xlvii, footnote.

43.] Tell me what you can recollect of anything else within your memory. Such inverted sentences are frequent in the play; cf. lines 204, 224.

45. *an assurance*] a certainty that my memory guarantees.

50. *backward and abysm*]=past and abyss; "abysm" paraphrases "backward"; this paraphrasing frequently occurs in Shakespeare, especially if the first figurative expression is a little uncommon. Cf. "transported and rapt," lines 76, 77. Also cf. "The tender *inward* of thy hand," *Son.* CXXVIII. 6.

53. *year*] is an old neuter plural. Scan the line thus, "Twelve | year since | Miran | da twelve | year since. Monosyllabic feet often occur at the beginning of a speech. For other examples in this play, cf. "Good | my lord, | give me thy favour still" (IV. 205), or "You | do look, | my son, in a moved sort" (IV. 146); and for

Pros. Thy mother was a piece of virtue, and
She said thou wast my daughter; and thy father
Was Duke of Milan; and his only heir
A princess, no worse issued.

Mir. O the heavens!
What foul play had we, that we came from thence?
Or blessed was 't we did?

Pros. Both, both, my girl:
By foul play, as thou say'st, were we heaved thence,
But blessedly holp thither.

Mir. O, my heart bleeds
To think o' the teen that I have turn'd you to,
Which is from my remembrance! Please you, farther.

Pros. My brother, and thy uncle, call'd Antonio,—

58. *and his*] F, *thou his* Hanmer and others, *and thou his* Johnson conject., *and you his* Gould. 59. *A princess*] Pope and others, *And Princesse* F. 63. *holp*] *help'd* Pope and others; *O, my*] *O my* F, *My* Pope.

a word like *twelve* employed both as a monosyllable and a dissyllable in the same line, cf. "As fire drives out fire, so pity, pity."

56. *piece of virtue*] "Thou art a piece of virtue," *Pericles*, IV. vi. 118. "Piece" means "perfect specimen," "masterpiece." "Virtue," like "art" (see line 27), is a stock word of the play.

59. *A princess*] "And princess," F. With this reading, the sense is "And his only heir and princess was of equally high birth." Otherwise "and" in the F is sometimes a misprint for "a."

63. *blessedly*] see line 159.

63. *holp*] past tense form, or short for "holpen"; cf. Ps. lxxxiii. 8. Shakespeare often uses the past tense for the past participle.

64. *teen*] trouble, pain, anxiety.

65. *from*] away from, out of; has no place in my memory. A less probable meaning is "Arises out of these recollections"; for here we have the opposite to "Hath kept with thy remembrance," in line 44. Some verb of motion is implied before "from," *e.g.* "has departed." But cf. "from sense," *Cymbeline*, v. v. 41.

66. *My brother*] Anacolutha are frequent in this play; here the broken sentences and rapid transitions partly express emotion, and partly the difficulty of making Miranda understand circumstances new to her experience.

I pray thee, mark me,—that a brother should
Be so perfidious!—he whom, next thyself,
Of all the world I loved, and to him put
The manage of my state; as at that time
Through all the signories it was the first,
And Prospero the prime duke, being so reputed
In dignity, and for the liberal arts
Without a parallel; those being all my study,
The government I cast upon my brother,
And to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle—
Dost thou attend me?

Mir. Sir, most heedfully.

Pros. Being once perfected how to grant suits,
How to deny them, who to advance, and who

67, 68. *—that . . . perfidious!*] the parenthesis is Pope's, etc. 70–74. *as at . . . study*] in parenthesis, Theobald and others. 70–77. *as at . . . studies*] in parenthesis, Capell. 71. *Through*] F, *Though* F 2. 72, 73. *And . . . dignity*] in parenthesis, Collier and others. 74. *study,*] *study;* Rowe. 77. *rapt*] *wrapp'd* Steevens. 78. *Dost . . . me*] in parenthesis F; *Me* omitted F 3, F 4, Rowe. 80. *who . . . who*] *whom . . . whom* Ff, etc.

69. *put The manage*] entrusted the government ("Manage" = control of a horse).

70. *as*] at that very time; cf. "then as." "As" is not equivalent to "because," but emphasises "that" which follows, and has the force of "with respect to." Cf. "as at this time to be born," Collect for Christmas Day; or "Us nedeth trewely Nothing as now," Chaucer, *Legende of Goode Women*, 1491.

71. *signories*] States of N. Italy subject to a signior, or lord.

72. *prime*] the chief of dukes. "Millaine . . . the prime Dukedome of Christendome," Heylyn, *Microcosmus*.

73. *liberal arts*] Again we have the word "arts"; "liberal," perhaps in both its classical and its mediæval senses.

76. *to my state grew stranger*] entirely withdrew from my position as duke.

79. *Being, etc.*] having once made himself perfect in the art of granting suits, and of graciously rejecting them, and having learnt whom it would be expedient to raise to dignities, and whom to check for pushing themselves too far forward, he created as his own ministers those who had originally been of my creating, or changed them for others, or else, if he retained them, formed them anew after his own pattern.

80. *who*] an irregularity like that of a singular verb followed by a plural subject; the poet does not take a full grammatical view of his sentence. See note on I. i. 16.

To trash for over-topping, new created
The creatures that were mine, I say, or changed 'em,
Or else new form'd 'em; having both the key
Of officer and office, set all hearts i' the state
To what tune pleased his ear; that now he was
The ivy which had hid my princely trunk,
And suck'd my verdure out on't. Thou attend'st not.

Mir. O, good sir, I do.

Pros. I pray thee, mark me.
I, thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
With that which, but by being so retired,

82. *'em*] *them* Capell and many others. 84. *i' the state*] omitted, Pope and others. 89. *dedicated*] *dedicate* Steevens and others.

81. *trash for over-topping*] The metaphors are from hunting, probably not from gardening. To "trash" was to check a hound by fastening a weight or long strap to its neck; "for over-topping" may mean "for growing too tall"; but as applied to hounds it has the sense of "out-strip" (Madden), and therefore jars less with "trash"; moreover, its meaning is rendered certain by its equivalent "advance" in the line before.

82. *or*] possibly in the sense of "either," of which it is a contracted form. "'Em" may be short for "hem," old dative plural of "He."

83. *key*] suggested by the "keys of office"; then, by rapid association, a key for tuning musical instruments; still more rapid is the transition from a "tuning-key" to "ivy," etc. These figures occur in Bacon.

87. *verdure*] in the sense of 1st, "sap"; 2nd, "life." Ivy does as a fact "suck" a certain amount of sap.

87. *Thou attend'st not*] These remarks are convenient breaks in a long story, and they further give an effect of reality.

89. *all dedicated, etc.*] entirely devoted to seclusion and the improvement of my mind with those studies (line 77), which, but for the life of retirement they compelled me to adopt, would have been of more value than the height of popularity (or, mere popularity, the esteem of the vulgar, all that is commonly held in esteem). That "but" has the force of "except" is proved by the course of thought of the whole play; and that "popular rate" means good opinion of the people, etc., may be gathered from "in my rate" (II. i. 109); and for the word "popular" in the sense of "of the people," cf. "a violent popular ignorance" (*Coriolanus*, v. ii. 43). For the reading "dedicate," see note on III. iii. 10.

O'er-prized all popular rate, in my false brother
Awaked an evil nature; and my trust,
Like a good parent, did beget of him
A falsehood in its contrary, as great
As my trust was; which had indeed no limit,
A confidence sans bound. He being thus lorded,
Not only with what my revenue yielded,
But what my power might else exact, like one
Who having into truth, by telling of it,
Made such a sinner of his memory,
To credit his own lie, he did believe
He was indeed the duke; out o' the substitution,
And executing the outward face of royalty,
With all prerogative;—hence his ambition growing,—
Dost thou hear?

Mir. Your tale, sir, would cure deafness.

95. *its*] *it's* F. 100. *into truth,*] F, *unto truth* Warburton. *N.S.* says: "Read *minted* for 'into'"; also that "telling" (*i.e.* counting it over), "credit his own lie," "out o' the substitution" (*i.e.* of the baser metal), and "executing the outward face, etc." (*i.e.* stamping the coin)—all carry on the idea of "minting." It also suggests that "sinner" is misprint for "finer," an official at the mint. 103. The line is perhaps an Alexandrine. 106. *hear?*] *hear, child?* Hanmer.

94. *Like a good parent*] proverbial, as also in line 120. "A father above the common rate of men has commonly a son below it" (Johnson).

95. *its*] "it's" in first three Folios, "its" in F 4. Shakespeare generally uses the older "his," or the old "it," and the ten examples of "its" in the Folio may be due to the printer.

97. *sans*]"without"; a common use.

97. *lorded*] made a lord of.

98. *revenue*] accent on penult.

100. *into truth, etc.*] "into" in the sense of "unto." "Who by often telling a lie had made his memory such a sinner against truth (*i.e.* such a liar) that it came to believe the lie he told." Condensed by Tennyson into "So false, he partly took himself for true." The same thought occurs in Bacon and others. If "into" is not equivalent to "unto," the passage means "Having credited his own lie into truth . . . and made such, etc."

102. *To credit*] as to credit.

102. *he did believe, etc.*] so he did actually believe he was Duke of Milan, in consequence of having filled my place, and having assumed the appearances and exercised the functions of royalty with all its dignities and privileges. Cf. *Mer. of Ven.* v. i. 94.

104. *And executing, etc.*] The mixed metaphor almost reminds us of Fluellen's "His nose is executed and his fire's out." Considering their

Pros. To have no screen between this part he play'd
And him he play'd it for, he needs will be
Absolute Milan. Me, poor man, my library
Was dukedom large enough: of temporal royalties
He thinks me now incapable; confederates,
So dry he was for sway, wi' the King of Naples
To give him annual tribute, do him homage,
Subject his coronet to his crown, and bend
The dukedom, yet unbow'd,—alas, poor Milan!—
To most ignoble stooping.
Mir. O the heavens!
Pros. Mark his condition, and the event; then tell me
If this might be a brother.
Mir. I should sin
To think but nobly of my grandmother:
Good wombs have borne bad sons.
Pros. Now the condition.

110. *enough*] *enough for* Keightley; *royalties*] *roalties* F, *roialties* Ff, *realties* Wilson. 112. *dry*] *ripe* Wilson; *wi' the King*] Capell, etc.; *with King* F and Ff; *wi' th'* Rowe, etc.; *with the* Steevens, etc. 117. *his*] *the* Hanmer. 119. *but*] *not* Pope, Hanmer. 119, 120. Some read as one line, given to Prospero.

extraordinary freshness, profusion and spontaneity, Shakespeare's metaphors are surprisingly accurate. In this command of figurative language he is not only supreme; he has more imagery and uses it more finely than any other score of literary artists; and we may well pardon an occasional mixing of metaphor. Note *out* in 103 and 104.

107. *To have no screen*] another curious figure; "that there might no longer be anything to separate his playing the substitute from his being actually the duke," *i.e.* to end the farce of appearing to act for the duke, by himself becoming the duke. Cf. *Macbeth*, v. vi. 1.

109. *Absolute Milan*] the actual duke.

109. *Me*] either equivalent to "for me," or to "as for me."

110. *temporal*] as opposed to the privacy of the study; "being king in the outward world."

112. *dry*] thirsty, eager; a rare use.

117. *his condition*] the compact he made with the King of Naples, and the result thereof.

119. *but*] otherwise than.

120. *Good, etc.*] given to Prospero by some editors. But Prospero had already used the proverb, (ll. 94, 95,) and it is more appropriate to Miranda. (See also page iii.)

This King of Naples, being an enemy
To me inveterate, hearkens my brother's suit;
Which was, that he, in lieu o' the premises,
Of homage and I know not how much tribute,
Should presently extirpate me and mine
Out of the dukedom, and confer fair Milan,
With all the honours, on my brother: whereon,
A treacherous army levied, one midnight
Fated to the purpose, did Antonio open
The gates of Milan; and, i' the dead of darkness,
The ministers for the purpose hurried thence
Me and thy crying self.

Mir. Alack, for pity!
I, not remembering how I cried out then,
Will cry it o'er again: it is a hint
That wrings mine eyes to 't.

Pros. Hear a little further,
And then I 'll bring thee to the present business
Which now's upon's; without the which, this story

122. *hearkens*] *hears* Pope, Hanmer; *hearks* Theobald. 123. *lieu o' the premises*] *view o' the promises*, Wilson. 129. *purpose*] *practice* Dyce and others. 131. *ministers*] *minister* Rowe, Pope. 133. *out*] *on 't* Theobald and others, *it* Lettsom, *o'er 't* Kinnear. 135. *to 't*] omitted, Farmer and others. 137. *upon's*] *upon us* Capell and others.

123. *in lieu o' the premises*] in return for the stipulations of; cf. "Has done, upon the premises, but justice" (*Henry VIII.* II. i. 63).

125. *presently*] at once, immediately.

131. *The ministers*] those who were employed. Making all allowance for the occasion, the metrical structure of this speech of Prospero is a good example of the "impatience" of form described in the Introduction (p. xxvii).

134. *it is a hint*] the subject forces my eyes to shed tears; "to 't," *i.e.* to crying. The metaphor may be suggested by the wringing of wet cloth. See II. i. 3, note.

137. *the which*] "the" adds definiteness, especially when another "which" has preceded; cf. "lequel."

Were most impertinent.

Mir. Wherefore did they not
That hour destroy us?

Pros. Well demanded, wench:
My tale provokes that question. Dear, they durst not,
So dear the love my people bore me; nor set
A mark so bloody on the business; but
With colours fairer painted their foul ends.
In few, they hurried us aboard a bark,
Bore us some leagues to sea; where they prepared
A rotten carcass of a butt, not rigg'd,
Nor tackle, sail, nor mast; the very rats

138. *Wherefore*] *Why* Pope and others. 140. *Dear*] omitted, Hanmer. 141. *me*] omitted, Pope. 146. *butt*] *But* F 4, *boat* Rowe, etc., *hulk* Kinnear.

138. *impertinent*] in original sense "not to the purpose."

138, 139.] "A very natural question, dear"; wench (orig. male or female child) was often a term of familiarity or endearment.

141. *So dear*] When writing his *Midsummer Night's Dream*, Shakespeare would have found a pleasure in employing this second "dear"; I should not omit the "dear" of the previous line; the rhythm would be spoilt; it would suffer a loss of strong accents and alliteration. But Staunton's proposed reading, "So *dare* the love," is worth full consideration; it supplies a verbal noun object to the indeterminate verb *durst*,—"they durst not *dare*," which is certainly implied before the following construction "they durst not *set*." Otherwise "nor" might perhaps be omitted from line 141.

142. *A mark*] Those who came in at the death were marked with the blood shed by the deer. These conspirators disguised their intentions under fairer but false appearances.

144. *In few*] (words) to be brief.

144. *they hurried us*] This reminds us of Valentine's journey by sea from Verona to Milan; for here, as it would seem, Milan is a sea-port.

146. *butt*] contemptuously for a "tub of a boat," and possibly suggested by the "*butt* of sack" on which Stephano got ashore after the sailors had heaved it overboard. "Butt" occurs in the narratives; or it may have been derived from some Italian original of the play. Cf. It. "Botto." The butt in the former instance was probably towed out to sea behind the "bark."

147. *rats*] a daring but doubtful bit of realism.

Instinctively have quit it: there they hoist us,
To cry to the sea that roar'd to us; to sigh
To the winds, whose pity, sighing back again,
Did us but loving wrong.

Mir. Alack, what trouble
Was I then to you!

Pros. O, a cherubin
Thou wast that did preserve me. Thou didst smile,
Infused with a fortitude from heaven,
When I have deck'd the sea with drops full salt,
Under my burthen groan'd; which raised in me
An undergoing stomach, to bear up
Against what should ensue.

Mir. How came we ashore?

Pros. By Providence divine.

148. *have*] *had* Rowe and others. 152. *cherubin*] *cherubim* F 4 and many editors. 155. *deck'd*] *mock'd* Warburton, *dew'd* Rowe conject., *degg'd* Hudson. 159. *divine.*] Pope, etc.; *divine*, F, Ff, and some editors; *divine;* Rowe; *divine . . .*, *N.S.*, which conjectures some omission.

148. *have quit*] Some editors suggest "had." If not, it is a graphic present.

148. *quit, hoist*] When verbs end in d or t, Shakespeare mostly omits the inflexion of the past tense or the past part. Cf. "requit," III. iii. 71.

149. *To cry*] It is always interesting to compare *The Tempest* with its companion romances: "How the poor souls roar'd, and the sea mock'd them" (*The Winter's Tale*, III. iii. 103). Here also we should quote from Jourdan, where the crew committed themselves "to the mercy of the sea (which is said to be mercilesse)."

151. *loving wrong*] an oxymoron, like "good mischief" (IV. 218).

152. *cherubin*] a French plural turned into a singular.

155. *deck'd*] covered (Germ. *Decken*, or north country *deck* or *deg*, to sprinkle). Of the many extravagant allusions to tears in Shakespeare, this is not the most remarkable; for in *Richard II.* III. iii. 169, "Two kinsmen digg'd their graves with weeping eyes." And in *As You Like It*, II. i. 43, "The swift brook, Augmenting it with tears." The nearest parallel to the present passage is *3 Henry VI.* V. iv. 8, "With tearful eyes add water to the sea." In this instance "deck'd" seems to have been suggested partly by the alliterative effect of "drops," and partly by the associations of the "butt." Among other suggestions are "degg'd," *i.e.* "sprinkled," and "eked" (*N.S.*) = "increased."

156. *which*] and that smile of yours.

157. *undergoing stomach*] enduring courage. Curious indeed is the metaphor "*raised* an undergoing, etc."

156. *Providence*] When does Prospero begin to exercise his magic

Some food we had, and some fresh water, that
A noble Neapolitan, Gonzalo,
Out of his charity, who being then appointed
Master of this design, did give us, with
Rich garments, linens, stuffs and necessaries,
Which since have steaded much; so, of his gentleness,
Knowing I loved my books, he furnish'd me
From mine own library with volumes that
I prize above my dukedom.

Mir. Would I might
But ever see that man!

Pros. Now I arise: [*Resumes his mantle.*

162. *who*] omitted, Pope and others, *he* Capell. 162, 163. *who . . . design*] parenthesis in F. 169. *I arise*] *Ariel* Theobald conject.; other suggestions, *I may rise, I arrive.*

power? (See Introduction, p. xlvii.) It was not the result of maturer study in his island retreat, for he at once liberates Ariel. (Cf. v. i. 189.)

162. *charity*] in its wider sense, goodness of heart.

162. *who*] redundant in respect of both sense and metre, and characteristic of both the language and the rhythm of the play.

164. *Rich garments*] specialised why? To account for the costume of the island castaways? Later on we meet with "brave utensils" to deck a house withal; also the gowns and jerkins of the "frippery."

165. *steaded much*] been of much use; "stood us in good stead."

165. *gentleness*] another stock word of the play in the sense of "kindness."

167. *volumes*] such as the "book" (v. 57, III. i. 94) and the "books" (III. ii. 97, 100, 103).

169. *But ever*] only, some day.

169. *Now I arise*] We have something like this in *Pericles*, where Pericles and Marina are nearing the end of their narratives:

"Now, blessing on thee! rise; thou art my child.
Give me fresh garments."
Pericles, v. i. 216.

We may grant that both Prospero and Miranda have been seated. Prospero had laid down his mantle (line 24), and had told Miranda to sit down (line 33), seating himself also, no doubt. Now that the narrative is nearly ended, he must rise to resume his mantle, for he is about to exercise his magic power in sending Miranda to sleep. As Miranda had helped him (line 24) to take off his "magic garment," so now she will help him to put it on; but he asks her to remain seated—in a position that is to say, in which he may send her to sleep. The expression "Now I arise" is quite a necessity of the dialogue and the situation, and may be independent of the stage-direction,

Sit still, and hear the last of our sea-sorrow.
Here in this island we arrived; and here
Have I, thy schoolmaster, made thee more profit
Than other princess' can, that have more time
For vainer hours, and tutors not so careful.

Mir. Heavens thank you for 't! And now, I pray you, sir,
For still 'tis beating in my mind, your reason
For raising this sea-storm?

Pros. Know thus far forth.
By accident most strange, bountiful Fortune,
Now my dear lady, hath mine enemies
Brought to this shore; and by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence

173. *princess'*] Dyce, etc. Some conject. *princes* (*prince* was often used for *princess*); others *princesses*; F, F 2, and F 3 have *Princesse*, F 4 *Princess*.

which was suggested by Dyce. Paraphrased it would read, "I must put on my robe, and be going; but sit still, for there is a little more to tell." The possible additional and figurative meaning of "Now I arise," viz. "my fortunes begin to be in the ascendant," is borne out by "zenith" a few lines below.

170. *sea-sorrow*] Compound words are a characteristic of *The Tempest*; and still more characteristic are those beginning with "sea"—"sea-storm," "sea-swallowed," "sea-change," "sea-nymph," "sea-marge," "sea water"; in *Pericles* are "sea-tost," "sea-room," "sea-farer."

173. *princess'*] F "Princesse." Perhaps, as in "for Brutus' sake," the s-sounding noun is regarded as sufficiently "possessive," so princess' is accounted a plural. Paraphrase—Have made thee profit more than other princesses can (with some of the earlier meaning of the word) who have more time to spend in wasting their time. "Vainer" = "employed to less advantage." (*N.S.* reads *princes*.)

174. *hours*] almost equivalent to occupations in which the hours are employed.

175. *Heavens*] *N.S. Heaven.*

176. *'tis beating in*] "beating" occurs in *The Tempest* three times in this sense of "working violently."

178. *bountiful Fortune*] It jars a little that a magician can raise a sea-storm, and then in the next line be dependent on "bountiful Fortune"; and why was the "prescience" not exerted earlier?

179. *dear lady*] auspicious mistress.

181. *zenith*] Almost proleptic; I am reaching the highest point in my fortunes because my star is now in its zenith. (Astrological, as befits Prospero.)

182. *influence*] in astrological sense,

If now I court not, but omit, my fortunes
Will ever after droop. Here cease more questions:
Thou art inclined to sleep; 'tis a good dulness,
And give it way: I know thou canst not choose.
[*Miranda sleeps.*
Come away, servant, come. I am ready now.
Approach, my Ariel, come.

Enter ARIEL.

Ari. All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be 't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds, to thy strong bidding task
Ariel and all his quality.

186. *I . . . choose*] as an aside, Johnson. 186. Miranda sleeps] added by Theobald. 187. *I am*] *I'm* Pope and others. 190. *be't*] *be it* Ff, Rowe. 193. *quality*] *qualities* Pope and others.

183. *omit*] the word used (a rarity in Shakespeare) in *Julius Cæsar*, IV. iii. 218–221, where the thought is similar (and such a similarity is also rare; and cf. II. i. 194, *infra*).

"There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries."

185. *Thou art inclined*] Shall we say that Prospero begins to mesmerise Miranda?

185. *'tis a good dulness*] it will be only a pleasant sleep, and (or "therefore") yield thou to it.

186. *And*] almost has the force of therefore: cf. "And do it with all thy heart" (*Much Ado*, IV. i. 287).

187. *away*] in the sense of "here." Cf. "Come away, come away, death" (*Twelfth Night*, II. iv. 52).

189.] With this speech of Ariel, cf. the Satyr in Fletcher's *Faithful Shepherdess*:

"Tell me, sweetest,
What new service now is meetest
For the Satyre; shall I stray
In the middle ayre, and stay
The sailing racke, or nimbly take
Hold by the moone . . .
Shall I dive into the sea?"

190. *be't, etc.*] Note all the four "elements"; ("earth" in line 255).

193. *quality*] It seems natural that Ariel should introduce the "other spirits" to the audience; and these other spirits—Ariel's "quality"—take their part in the songs sung by Ariel later in the scene. Otherwise, "quality" = "profession," "capacity," etc.; and although it has nowhere else in Shakespeare exactly this meaning, we find in this scene "all the qualities o' th' isle" (line 337).

Pros. Hast thou, spirit,
Perform'd to point the tempest that I bade thee?
Ari. To every article.
I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I 'ld divide,
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary
And sight-outrunning were not: the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege, and make his bold waves tremble,
Yea, his dread trident shake.
Pros. My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?
Ari. Not a soul
But felt a fever of the mad, and play'd

198. *sometime*] *sometimes* Ff. 200. *bowsprit*] *bore-spritt* F, *bolt-sprit* Rowe and others. 201. *lightnings*] Theobald, etc.; *lightning* F ("Compositor's grammar."—*N.S.*). 202. *O' the*] *Of* Pope, etc. 203. *sight-outrunning*] *sight out-running* F. 205. *Seem*] *Seem'd* Rowe, etc. 206. *My brave*] *That's my brave* Hanmer. 209. *mad*] *mind* Dryden, which is preferred by *N.S.*

194. *Perform'd to point*] "raised exactly such a" or "executed in every detail." An adaptation of the French "A point"; but see also line 500. For "performed," III. iii. 84.

195. "Some omission here" (*N.S.*).

196. *beak*] For this, and *waist*, and l. 200, and others, see p. 163. (*Beak*, prow; *waist*, midship; *deck*, poop.)

198. Caused amazement by appearing in the form of a flame.

200. *flame distinctly*] paraphrases "burn in many places." A mention of St. Elmo's fire occurs twice in Eden's *History of Travel*, and near the page which makes mention of Setebos. See note I. ii. 373.

205. *Seem*] a graphic present, or printer's error for "seem'd."

206. *shake*] may be a dissyllable.

207. *coil*] turmoil, uproar, confusion. A word of Keltic origin.

209. *of the mad*] such as madmen feel. (But see Textual Notes.)

Some tricks of desperation. All but mariners
Plunged in the foaming brine, and quit the vessel,
Then all afire with me: the king's son, Ferdinand
With hair up-staring,—then like reeds, not hair,—
Was the first man that leap'd; cried, "Hell is empty,
And all the devils are here."

Pros. Why, that's my spirit! But was not this nigh shore?

Ari. Close by, my master.

Pros. But are they, Ariel, safe?

Ari. Not a hair perish'd;
On their sustaining garments not a blemish,
But fresher than before: and, as thou badest me,
In troops I have dispersed them 'bout the isle.
The king's son have I landed by himself;

210. *but*] *but the* Hunter. 211. *vessel,*] *vessel;* F. 218. *sustaining*] F; other suggestions are *sea-stained, sea-staining, unstaining, sea-drenched.*

213. *up-staring*] standing on end. "That makest my blood cold and my hair to *stare*" (*Julius Cæsar*, IV. iii. 280); cf. Germ. "Starr, stiff."

218. *sustaining*] The conjectural reading "sea-stained" is worth noting; it is on the model of "sea-swallow'd," and the rest. Gonzalo says nothing of the miracle, but rather significantly corroborates the above conjecture: "Our garments, being, as they were, *drench'd in the sea*, hold notwithstanding their *freshness* and glosses, being rather *new-dyed* than *stained* with salt water." Ferdinand certainly had to swim—and swim hard—for it; Trinculo, if we may trust him, swam ashore; Stephano got to land on a butt, though, perhaps on his butt, he swam thirty-five leagues; the sea "belch'd up" Antonio and the other two; some were *cast* (up) again; and there is no hint anywhere in the play that "sustaining" means "upbearing." On the other hand, the audience might like to know that "the miracle, our preservation," was of the garments that "bore" the crew "up," Ophelia-wise; and this is why Prospero asks "But are they, Ariel, safe?" but again, all is vague, ideal, like the man-monster and his island; "the king's son have I landed," says Ariel; Francisco saw Ferdinand swim to shore; "'tis as impossible that he's undrown'd," said Antonio; and none expresses the natural thought that the sustaining garments which saved all the rest might have saved him. The other possible meaning of "sustaining," viz. "enduring" (without injury, the drenching of the sea), is less likely.

Whom I left cooling of the air with sighs
In an odd angle of the isle, and sitting,
His arms in this sad knot.

Pros. Of the king's ship,
The mariners, say how thou hast disposed,
And all the rest o' the fleet.

Ari. Safely in harbour
Is the king's ship; in the deep nook, where once
Thou call'dst me up at midnight to fetch dew
From the still-vex'd Bermoothes, there she 's hid:
The mariners all under hatches stow'd;
Who, with a charm join'd to their suffer'd labour,
I have left asleep: and for the rest o' the fleet,
Which I dispersed, they all have met again,
And are upon the Mediterranean flote,

224, 225. *Of . . . mariners,*] some editors have omitted the comma after *ship*, and some that also after *mariners*. 229. *Bermoothes*] F, *Bermudas* Theobald. 231. *Who*] *Whom* various editors. 232. *I have*] *I've* Pope and others.

223. *odd*] somewhere or other—that has been taken no account of; cf. v. 255, and Appendix I. p. 165.

224. *in this sad knot*] folded sadly thus—and Ariel suits the action to the word; cf. "Marcus, unknit that sorrow-wreathen knot," *Titus Andronicus*, III. ii. 4.

224. Pros.] So much for the passengers; now tell me about the ship, the crew, and the fleet.

226. *safely*] See v. i. 236, note.

227. *Nook*] Cf. *Henry V.* III. v. 14.

228. *dew*] For the magic of dew, see line 321: "As wicked dew, etc."; and for the magic of the midnight, see v. 39—"midnight mushrooms"; or *Hamlet*, III. ii. 268: "Thou mixture rank, of midnight weeds collected."

229. *still-vex'd Bermoothes*] "the Bermudas ever tormented by storms." This reference to the famous islands of enchantment is yet most curiously devoid of motive, as also is any such identification of the "nook," unless, as I venture to suggest in the Introduction, Shakespeare purposely cautions us against any attempt to identify his island. The form "Bermoothes" is nearer to the Spanish pronunciation, and the name of the discoverer Bermudez; the spelling varied—"Bermoothawes call'd" (Ballad of 1610, "News from Virginia," App. I. p. 159).

231. *Who with a charm join'd*] So the natural and the supernatural, the real and the ideal, help to disguise one another throughout the play. We shall note how often this "good dulness" is resorted to by Shakespeare's agents of magic.

234. *flote*] cog. "flood"; Fr. *flot*. *N.S.* explains "upon" as "making for," and "flote" as "flotilla."

Bound sadly home for Naples; 235
Supposing that they saw the king's ship wreck'd,
And his great person perish.

Pros. Ariel, thy charge
Exactly is perform'd: but there 's more work.
What is the time o' the day?

Ari. Past the mid season.

Pros. At least two glasses. The time 'twixt six and now 240
Must by us both be spent most preciously.

Ari. Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd me.

Pros. How now? moody?
What is 't thou canst demand?

Ari. My liberty. 245

Pros. Before the time be out? no more!

Ari. I prithee,
Remember I have done thee worthy service;

236. *wreck'd*] *wrackt* F. 240. *At . . . glasses*] given by some editors to Ariel. 244. *How now?*] *How now*, Dyce.

235. *home*] "We prosper well *in our return*" (II. i. 71).

240. *At least two glasses*] "Yes, it must be quite two o'clock." These are hour glasses. Shakespeare may not have known that the seaman's glass was a half-hour glass (see v. 223). Possibly the error was intentional on Shakespeare's part; but see *Shakespeare's England*, i. 163–164. See also p. xxxi, footnote 1. The action of the play covers from 3 to 4 hours, *i.e.* sometime between 2 and 6 p.m.

242. *pains*] labours. So in III. i. 1 we have "There be some sports are *painful*," *i.e.* "involving labour." For the word in the singular, see *Macbeth*, II. iii. 55: "The labour we delight in physics *pain*"—compensates us for the labour.

244. *moody?*] The supernatural powers of magicians were maintained only by unremitting effort, as also was their ascendency over the spirits they forced into unwilling service. Cf. "My charms crack not; my spirits obey" (v. 2).

Told thee no lies, made thee no mistakings, served
Without or grudge or grumblings: thou didst promise
To bate me a full year.

Pros. Dost thou forget
From what a torment I did free thee?

Ari. No.

Pros. Thou dost, and think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o' the earth
When it is baked with frost.

Ari. I do not, sir.

Pros. Thou liest, malignant thing! Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? hast thou forgot her?

Ari. No, sir.

Pros. Thou hast. Where was she born? speak; tell me.

248. *made . . . served*] *made no mistakings, served thee* Capell; *made thee*] *made* Ritson. 249 *didst*] F 3, F 4; *did* F 1, F 2. 252, 253.] Two lines ending *think'st, deep;* Steevens; F has *deepe*; "Suggests some omission" (*N.S.*).

248. Sh. never uses "mistakes."

249. *grudge*] same as "grumblings"; murmur.

252. *Ooze*] bottom. Cf. Shelley's "oozy woods" (*West Wind*).

254. *north*] special abode of spirits?

255. *veins . . . frost*] "Veins" is metaphorical for the interior of the earth; and the thought is, "when frost makes it harder to penetrate."

256. *baked with frost*] Very probably Ovid's "obusta gelu" (*Tr.* v. ii. 66); cf. also his "frigus adurat," and Milton's "burns frore."

258. *Sycorax*] Probably coined by Shakespeare. Possibly from Greek, σῦς, a sow; κόραξ, a raven; or ψυχορρηξ, heart-breaker; or Arabic, "Shokereth," the deceiver. Arabian Algiers was the native country of Sycorax. Cf. "litter'd," "sty me," and "raven's feather," but the association must not be urged. See also p. 179.

258. *age and envy*] Hendiadys for the "invidiosa vetustas" of Ovid (*Met.* xv. 234). Note that "envy" has Latin sense of "ill-will"; cf. "malignant" in line 257.

Ari. Sir, in Argier.

Pros. O, was she so? I must
Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch Sycorax,
For mischiefs manifold, and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd: for one thing she did
They would not take her life. Is not this true?

Ari. Ay, sir.

Pros. This blue-eyed hag was hither brought with child,
And here was left by the sailors. Thou, my slave,
As thou report'st thyself, wast then her servant;
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers,
And in her most unmitigable rage,
Into a cloven pine; within which rift

262. *month*] *moneth* F. 264. *and sorceries terrible*] F, *and sorceries too terrible* Rowe, *sorceries too terrible* Hanmer. 269. *blue-eyed*] *blew-eyed* F, *blear-eyed* Staunton. 271. *wast*] Rowe; *was* F. 273. *earthy*] *earthly* Rowe and others.

261. *Argier*] old name for Algiers.

266. Page xxxiv. Or the text may have been shortened, or some fact omitted from the story on which *The Tempest* may have been based.

269. *blue-eyed*] lurid circles round the eyes: hence livid or haggard-looking. Cf. "The women are marked with blue strekes . . . round about the eyes" (Hakluyt). See also *A. Y. L.* III. ii. 393, and *Lucr.* 1856–7.

270, 271. *slave . . . servant*] may be ironically contrasted.

273. *earthy*] suggested by Caliban, his nature, and the many epithets used to denote it; *e.g. earth* (l. 314).

273. *abhorr'd*] The past participle is frequently used for the gerundive; cf. "Admired Miranda," *i.e.* "Miranda Miranda." See III. i. 37.

274. *grand*] a curious epithet. Is it ironical? or has it affinity with the use of the word in "grand liquor"? (see v. 280). Shakespeare also employs it in the sense of "great."

274. *hests*] might seem to be another word used with a special fondness. It occurs three times in the play; but otherwise, once only in Shakespeare. "Behests" also occurs.

Imprison'd thou didst painfully remain
A dozen years; within which space she died,
And left thee there; where thou didst vent thy groans
As fast as mill-wheels strike. Then was this island—
Save for the son that she did litter here,
A freckled whelp hag-born—not honour'd with
A human shape.

Ari. Yes, Caliban her son.

Pros. Dull thing, I say so; he, that Caliban,
Whom now I keep in service. Thou best know'st
What torment I did find thee in; thy groans
Did make wolves howl, and penetrate the breasts
Of ever-angry bears: it was a torment
To lay upon the damn'd, which Sycorax
Could not again undo: it was mine art,
When I arrived and heard thee, that made gape
The pine, and let thee out.

Ari. I thank thee, master.

Pros. If thou more murmur'st, I will rend an oak,
And peg thee in his knotty entrails, till
Thou hast howl'd away twelve winters.

Ari. Pardon, master:
I will be correspondent to command,

279. *within*] *in* Capell conject. a digression (*N.S.*). 282. *she*] *he* F. 281–286. "Then . . . service" are 289. *torment*] *torture* Walker.

279. *within*] follows strangely on "within," line 277. See Textual Note.

281. *strike*] the water. Cf. "Faster than the wind-mill sails," *Faithful Shepherdess*.

284. *Yes, Caliban*] Ariel overlooked the parenthesis, "Save . . . hag-born."

288. Note the wolves and bears of the island. Furness suggests, of Paris garden (close to the Globe Theatre).

291. *art*] Note the frequent recurrence of this word; the author keeps before him his experiment, the dramatising a magician and his (black) art; and, may we add, who, like Merlin with Tennyson, may stand for the author.

297. *correspondent*] obedient.

And do my spiriting gently.

Pros. Do so; and after two days
I will discharge thee.

Ari. That 's my noble master!
What shall I do? say what; what shall I do? 300

Pros. Go make thyself like a nymph o' the sea: be subject
To no sight but thine and mine; invisible
To every eyeball else. Go take this shape,
And hither come in 't: go, hence with diligence!
[*Exit Ariel.*

Awake, dear heart, awake! thou hast slept well; 305
Awake!

Mir. The strangeness of your story put
Heaviness in me.

Pros. Shake it off. Come on;

298. *spiriting*] Capell, *spryting* F. 298, 299. *two . . . thee*] as one line, Capell conject. 298. *days*] *days, Ariel* Anon. (ap. Grey). 301. *like a*] *like to a* Ff, Rowe and others. 302. *thine and*] omitted by some editors; F begins line with *Be subject*, and ends with *invisible*. 304.] Two lines in F, the first ending with *hence*. Some would end the lines 301–304 thus—*sea, mine, else, hence, diligence. In't* might read *in it*, and *go* be omitted. 307. *Heaviness*] F; other readings are *Strange heaviness, Heart-heaviness, A heaviness* Anon. (ap. Cam.).

298. *gently*] again the stock word; cf. *e.g.* "with gentle actions," III. iii. 18, and "gentle-kind," III. iii. 32, and "he 's gentle," I. ii. 468.

298. *after two days*] "Before the time be out?" was Prospero's irate interrogation in line 246. What time? we ask. And he was to be "bated a full year." Ariel's last charge is "calm seas, auspicious gales," v. 314, which shall enable the king's ship to overtake the rest of the fleet. Did Shakespeare think this might require about two days?

302. *invisible*] The question is, why should Ariel assume this new shape if he is to be invisible? but I think he comes before the audience as a sea-nymph at line 316, and having thus shown himself, adds a delightful reality to his performances in lines 375–405. Here, of course, as the stage-direction indicates, he must be invisible. Yet after all "invisible" may mean "to be regarded as invisible," or "to be garbed in 'a robe for to goo invisibel.'" It may be questioned whether the words "but thine" in this speech should be retained; and the text as arranged in the Folio is otherwise doubtful.

307. *Heaviness*] Thus naturally Miranda accounts for the sleep which was really due to her father's "magic."

We 'll visit Caliban my slave, who never
Yields us kind answer.

Mir. 'Tis a villain, sir,
I do not love to look on.

Pros. But, as 'tis,
We cannot miss him: he does make our fire,
Fetch in our wood, and serves in offices
That profit us. What, ho! slave! Caliban!
Thou earth, thou! speak.

Cal. [*Within*] There's wood enough within.

Pros. Come forth, I say! there's other business for thee;
Come, thou tortoise! when?

Re-enter ARIEL *like a water-nymph.*

Fine apparition! My quaint Ariel,
Hark in thine ear.

Ari. My lord, it shall be done. [*Exit.*

Pros. Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

Enter CALIBAN.

Cal. As wicked dew as e'er my mother brush'd

312. *serves in*] *serves* Ff, Rowe; *serveth* Collier MS. 316. Some editors add *forth* after *come*. 317. *quaint*] *queint* F.

308. *We'll visit*] Hitherto the scene has been "before Prospero's cell." Whatever the meaning of "visit," we must suppose that the actors move across the stage to the "rock" in which Caliban is "sty'd."

308. *my slave*] a term seldom applied to Ariel by Prospero; see I. ii. 187 and 270–4.

310. *'tis*] the repetition (former line) may be emphatic, and not an oversight.

311. *miss*] do without. "Would miss it rather than carry." (*Cor.* II. i. 253).

316. *tortoise*] slow-coach; but with scarcely more of literalness than there is in "moon-calf" (II. ii. 116), or "puppy-headed" (I. ii. 167).

317. *quaint*] fine, clever; cf. "quaint spirits" (*Mids. N. D.* II. ii. 7); O. F. *coint*. See III. iii. 52.

321. *wicked*] suggested probably by the same word in l. 320; both perhaps used in the old sense of hurtful, baneful. Cf. "This were a wicked way, but whoso had a guide" (*Piers Plow.*). Note the climax—"dew, wicked, witch, raven, fen, unwholesome."

With raven's feather from unwholesome fen
Drop on you both! a south-west blow on ye
And blister you all o'er!

Pros. For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

Cal. I must eat my dinner.
This island 's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strokedst me, and madest much of me; wouldst give me
Water with berries in 't; and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee,

327. *vast*] in F the comma follows *night* and not *shall*; *waste* has been conjectured for *vast*; other readings see note, *infra*. 329. *honeycomb*] *honey-combs* Pope. 330. *made*] *make* S. Verges. 332. *takest*] *tak'st* F; *camest*] *cam'st* F, *cam'st here* Ritson. 333. *strokedst*] *stroakst* F; *madest*] *made* F. *N.S.* as F: "He wrote to be heard, not to be read."

323. *south-west*] an English wind (more pestilential in those days), which Shakespeare makes to blow in all quarters of the globe.

326. *urchins*] originally hedgehogs (*ericius*, *hérisson*), but here, goblins; goblins which apparently (II. ii. 5–14) *assume*—amongst others—the form of hedgehogs. See also *Merry Wives*, IV. iv. 49, "Like urchins, ouphes, and fairies." Also *Macb.* IV. i. 2.

327. *vast of night*] to-night there is trouble in store for you; and during that desolate period of the night in which goblins are allowed to be active, they shall torment you sorely. Cf. "In the dead vast and middle of the night," *Hamlet*, I. ii. 198; and for "exercise" in the sense of "practise on," "afflict," cf. Ecclesiastes i. 13. The above paraphrase excludes the reading "shall forth at vast of night, that they may work all exercise on thee"; and the above text makes "to-night" a general term, and "that vast of night" a particular period within the general, which is certainly more obvious.

330. *'em*] the cells in the "honey-comb"; more probable than the reading "honey-combs," suggested by Pope and others.

334. *Water with berries*] See Introduction, p. xvii. Also p. 164.

And show'd thee all the qualities o' th' isle,
The fresh springs, brine-pits, barren place and fertile:
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island.

Pros. Thou most lying slave,
Whom stripes may move, not kindness! I have used thee,
Filth as thou art, with human care; and lodged thee
In mine own cell, till thou didst seek to violate
The honour of my child.

Cal. O ho, O ho! would 't had been done!
Thou didst prevent me; I had peopled else
This isle with Calibans.

Pros. Abhorred slave,

339. *Cursed*] Steevens; *Curs'd* F; *I that did so*] F; *I that I did so*, Ff, Rowe. 349. *would't*] *I would it* Pope and others, *would it* Steevens, etc. 351.] See note.

338. *brine-pits*] salt springs, with salt deposits; something of use, doubtless, though he shows also the "barren place." Brine-pits might be opposed to "fresh springs," as barren place is to fertile. Cf. *T. A.*, "Make a brine-pit with our bitter tears," III. i. 129. For *place*, perhaps cf. *Princess*, l. 173.

339.] Of the two readings, "Cursed be I that did so" (F) and "Curs'd be I that I did so" (Ff), there is little to choose; the emphasis in either case falls on "cursed" (or "curs'd") rather than on "I."

342. *sty me*] *sty-me* F, where hyphen serves to emphasise "sty" (*N.S.*).

346. *human*] humane.

351. *Abhorred slave*] In Ff (and *N.S.*) this speech is given to Miranda, who had said, "'Tis a villain, sir, I do not love to look on." And although in II. ii. 151, we have the picturesque phrase, "My mistress show'd me thee, and thy dog, and thy bush," I cannot think that Miranda had much to do with the monster's education. The speech must, as I venture to judge, be Prospero's. To put the slighter arguments first, it is the utterance of a philosopher; it is otherwise inappropriate to Miranda; it continues the history of Caliban's education

Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in 't which good natures
Could not abide to be with; therefore wast thou
Deservedly confined into this rock,
Who hadst deserved more than a prison.

Cal. You taught me language; and my profit on 't
Is, I know how to curse. The red plague rid you
For learning me your language!

Pros. Hag-seed, hence!

352. *will*] *will* Ff, Rowe, etc. 356. *Know*] *Shew*, Warburton, Capell. 358. *vile*] *vild* F, *wild* Wilson. 361.] Ends with *hadst* F; some would omit *deservedly*, beginning the line with *confined*, ending it with *deserved*. *N.S.* notes signs of hasty revision. 364. *red plague*] *red-plague* F.

begun in line 331, where Caliban gives no hint of any other instructor. But, and this should be conclusive, Miranda could have had nothing to do with this early teaching, "to name the bigger light," or to "endow purposes with words," for it was Prospero's task when he first came to the island, and Miranda at that time was not "out three years old." But see esp. pp. iii and xlvii, footnote.

353. *capable*] perh. "sensitive to."

355. *when thou didst not*] "when you were so savage that you could not express your thoughts, nor even think, intelligently, and when your only language was a gabble of meaningless sounds like those of the brutes, then I taught you the use of language, and enabled you to make known what was going on in your mind." The whole passage is merely this thought twice repeated, viz. "You were unable to express yourself." It may also include Whateley's "Words are the pre-requisites of thoughts."

358. *race*] 1st, species; 2nd (as here), hereditary nature appertaining to the species.

362. *deservèd*] follows "deservedly" in Shakespeare's most accustomed manner.

360–362. This emphasises the servitude, but is hardly in keeping with other aspects of the character.

363. *You taught me*] Int., p. xlvii.

364. *The red plague*] The three plague sores of the time were red, yellow, or black. Cf. *Coriolanus*, IV. i. 13.

364. *rid*] destroy; note the quibble on "red."

Fetch us in fuel; and be quick, thou 'rt best,
To answer other business. Shrug'st thou, malice?
If thou neglect'st, or dost unwillingly
What I command, I 'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar,
That beasts shall tremble at thy din.

Cal. No, pray thee.
[*Aside*] I must obey: his art is of such power,
It would control my dam's god, Setebos,
And make a vassal of him.

Pros. So, slave; hence! [*Exit Caliban.*

Re-enter ARIEL, *invisible, playing and singing;* FERDINAND *following.*

ARIEL'S song.

Come unto these yellow sands,
And then take hands:
Courtsied when you have and kiss'd
The wild waves whist:

372.] The *Aside* is Capell's. 378.] F reading is *Curtsied when you have, and kist.* 379.] Many editors place this line in a parenthesis.

366. *thou 'rt best*] Impersonal construction half converted into a personal. To (or for) thee it were best. Thou had'st best. The large number of conjectural readings may be dismissed with this mention of them.

369. *old cramps*] cramps to which old people are subject. Cf. "human care," line 346, and "aged cramps," IV. 262. Otherwise "old" has an intensive force as in "Yonder's old coil at home," *Much Ado*, V. ii. 98.

370. *aches*] pronounced "aitches," like the letter h in the plural; (but hard in III. iii. 2).

373. *Setebos*] chief deity of the Patagonians. Shakespeare probably found it in Eden's *History of Travel*, 1577. Here we read that Captain Magellan had captured two Patagonians; and when they "saw how they were deceived, they roared like bulls, and cried upon their great devil Setebos to help them." See also V. i. 261.

376. yellow sands] "Where all is whist and still, Save that the sea playing on yellow sand," Marlowe's *Hero and Leander*. See new Pref., p. iv.

378. kiss'd] In the Folio no comma follows "kiss'd," and the passage may mean when you have courtsied to one another and kissed one another, and

Foot it featly here and there: 380
And, sweet sprites, the burthen bear.
Hark, hark!
Burthen [dispersedly]. *Bow-wow.*
Ari. *The watch dogs bark:*
Burthen [dispersedly]. *Bow-wow.*
Ari. *Hark, hark! I hear*
The strain of strutting chanticleer 385
Cry, Cock-a-diddle-dow.

380.] The Folio arrangement of the remainder of the song (see note below) has certainly been amended by Capell.

the waves into silence at the same time. But I think it better to understand the lines thus: When you have courtsied and kissed, then join hands for the dance, the waves being silent. For in the poet's thought, the courtsying and kissing preceded the taking hands, and the taking hands again preceded "the wild waves whist," which is probably an absolute construction; (see new Pref., p. iv and l. 392, note.) So the spirits in *Hen. VIII.* "first congee . . . then dance"; and further, "make reverend courtesies."

380. Foot it featly] "Footing it featlie on the grassie ground," Lodge, *Glaucus and Scilla*, 1589.

381. the burthen] Cf. line 403, note. Alonso says, "It did *bass* my trespass"; that is, to the winds which sang the trespass of Alonso the thunder "bore the burthen," viz. "Prospero." Cf. "Burthen-wise I'll hum on Tarquin still" (*The Rape of Lucrece*, 1133). Mr. Chappell (*Popular Music of the Olden Time*) tells us "The burden of a song, in the old acceptation of the word, was the base, foot, or under-song. It was sung throughout and not merely at the end of a verse." Here the burthen appears to be "Bow-wow," to which Ariel calls attention by his "Hark, hark." In the second stanza it is "Ding-dong," which he again prepares us for, and then begins or accompanies it. The burden in each case is taken up by the "sprites"—his meaner ministers (p. 184 (*b*))—who imitated the barking of dogs or the ringing of a bell at different parts of the stage. But it is further probable that "Cock-a-diddle-dow" is also a burthen, either introduced by Ariel when he uses the word "cry"; or taken up independently by the sprites, in which case "cry" should be regarded as a stage-direction. (This is the more likely; and would Ariel say, "I hear *the strain . . . cry*"?) The following is the Folio arrangement:—

"*Foot it featly, here and there, and sweet sprites, bear the burthen.*
Burthen dispersedly.
Hark, hark, bow-wow: the watch-dogs bark,
Bow-wow.
Ar. *Hark, hark, I hear the strain of strutting chanticleer*
Cry, Cock-a-diddle-dow."

As to the phrase, "bear a burden," it may be found in Chaucer—"Bar to him a stif burdoun" (*Prologue*, 673), or Spenser:

"With wailfull tunes, whiles wolves do howle and barke,
And seem to bear a bourdon to their plaint."
Pastorall Æglogue, lines 77, 78.

Fer. Where should this music be? i' th' air or th' earth?
It sounds no more: and, sure, it waits upon
Some god o' th' island. Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air: thence I have follow'd it,
Or it hath drawn me rather. But 'tis gone.
No, it begins again.

ARIEL sings.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Burthen: *Ding-dong.*

Ari. *Hark! now I hear them,—Ding-dong, bell.*

389.] The Folio has a comma at *island*, and a full stop at *wreck*. 390. *again*] against (with regard to) Rowe; *wreck*] *wracke* F. 396. fathom] fadom F.

389. *Sitting . . . Weeping*] Pendent participles. "Again" may have an intensive force—"weeping again and again," or "not ceasing to weep." Cf. line 435. The other reading "against" is less probable.

391. *upon*] as it passed over—or on to. Note the beauty of this line, and indeed of the whole passage—the picture—the music.

392. *Allaying, etc.*] Ariel both *plays* and sings; his music, it would seem, and not the kissing ceremony made "the wild waves whist"; thus the passage supports the interpretation above (line 378). Cf. Ovid, *Met.* VII. 201–2; and *M.N.D.* II. i. 152.

392. *passion*] emotion, esp. grief.

393. *thence*] Perhaps "from the shore"; or cf. line 222.

396. For the song, see pp. 166, 175–6.

397. are] Sense, rather than grammar, was the rule of expression. See I. i. 16, III. ii. 106, note, and 478 *infra*.

399. Nothing, etc.] Every part of his body that is otherwise doomed to decay is transformed into some rich or rare sea-substance.

403.] As *bass* became confused with *refrain*, so *bourdon* with *burthen*.

Fer. The ditty does remember my drown'd father.
This is no mortal business, nor no sound
That the earth owes:—I hear it now above me.
Pros. The fringed curtains of thine eye advance,
And say what thou seest yond.
Mir. What is't? a spirit?
Lord, how it looks about! Believe me, sir,
It carries a brave form. But 'tis a spirit.
Pros. No, wench; it eats and sleeps and hath such senses
As we have, such. This gallant which thou seest
Was in the wreck; and, but he's something stain'd
With grief, that's beauty's canker, thou mightst call him
A goodly person: he hath lost his fellows,
And strays about to find 'em.
Mir. I might call him
A thing divine; for nothing natural
I ever saw so noble.
Pros. [*Aside*] It goes on, I see,
As my soul prompts it. Spirit, fine spirit! I'll free thee

409. *seest*] *see'st* F; F omits stop after *is't*; the reading in the text is Capell's; Daniel suggests *What! is't . . .* 419. *I see*] omitted, Steevens.

405. *ditty*] words of the song. "The Ditty High and Tragicall," Bacon, *Essay* 37.

405. *remember*] commemorate.

407. *owes*] owns. Cf. 454, and III. i. 45.

408. *fringed curtains*] "Her eyelids, cases to those heavenly jewels, Begin to part their fringes of bright gold" (*Pericles*, III. ii. 99).

408. *advance*] raise, lift up. Cf. "advanced their eyelids," IV. 177. Note the formal language and rhythm as of a magician about to "raise" a "spirit."

414. *but*] except that.

418. *natural*] in the realm of nature, as opposed to the realm of spirit. Cf. III. ii. 37, "that a monster should be such a natural"—where "natural" is used in two senses, the above, and the secondary "idiot."

419. *It goes on*] the charm works, and my plan prospers. Cf. line 493, "it works."

Within two days for this.

Fer. Most sure, the goddess
On whom these airs attend! Vouchsafe my prayer
May know if you remain upon this island;
And that you will some good instruction give
How I may bear me here: my prime request,
Which I do last pronounce, is, O you wonder!
If you be maid or no?

Mir. No wonder, sir;
But certainly a maid.

Fer. My language! heavens!
I am the best of them that speak this speech,
Were I but where 'tis spoken.

Pros. How? the best?
What wert thou, if the King of Naples heard thee?

Fer. A single thing, as I am now, that wonders
To hear thee speak of Naples. He does hear me;
And that he does I weep: myself am Naples,

427. *maid*] *mayd* F (*made* F 4, a reading which was long adopted, regarded as a pun, and so forth).

421. *the goddess*] "It waits upon some god of the island," lines 388, 389; so Ferdinand said first of the magic music. "Is she the goddess?" said Alonso (v. 187); therefore we need not lay stress on the resemblance to Virgil's "O dea certe!" though some of Virgil's context also finds a parallel here. Cf. also the exclamation of Leontes at sight of Perdita, "Fair princess — goddess!" *The Winter's Tale*, v. i. 131.

422. *airs*] Ariel's playing and singing.

425. *prime*] a forced antithesis to "last" in the next line. For the meaning, cf. "Prime Duke," I. ii. 72.

426. *O you wonder!*] *i.e.* "Miranda" (taken literally); see III. i. 37, note; and cf. *The Winter's Tale*, v. i. 133.

432. *single*] A play on two senses of the word: (1) All by myself, left alone; (2) one and the same.

433. *He does, etc.*] This is no reference to the state of the departed; it means, "the King of Naples does hear me, seeing that I am now King of Naples, and therefore hear myself; and sad enough the fact makes me."

Who with mine eyes, never since at ebb, beheld
The king my father wreck'd.

Mir. Alack, for mercy!

Fer. Yes, faith, and all his lords; the Duke of Milan
And his brave son being twain.

Pros. [*Aside*] The Duke of Milan
And his more braver daughter could control thee,
If now 'twere fit to do't. At the first sight
They have changed eyes. Delicate Ariel,
I'll set thee free for this. [*To Fer.*] A word, good sir;
I fear you have done yourself some wrong: a word.

Mir. Why speaks my father so ungently? This
Is the third man that e'er I saw; the first
That e'er I sigh'd for: pity move my father
To be inclined my way!

Fer. O, if a virgin,
And your affection not gone forth, I'll make you

435. *never*] *ne'er* Pope, Capell. etc. 445. *e'er*] *ere* F, *I e'er saw* Theobald,

435. *at ebb*] It is interesting to note how much of the metaphorical element in the language of *The Tempest* is of the sea; such harmony of material and subject is also noticeable in Tennyson's *Enoch Arden*, for example.

438. *his brave son*] A reference not easily explained; it may be an oversight; the "brave son" may have been one of the characters in some older play or novel, or a character partly sketched and then abandoned by the author; it may be Francisco in this play; or it may be a minor fact introduced in order to give point to Prospero's retort, "His more braver daughter." Also see Introduction, p. xi, and p. 176.

439. *control*] contradict, confute, prove you wrong. (O. F. *Contrerôle*, a duplicate register used to verify the official or first roll.)

441. *changed eyes*] fallen in love; cf. "mingle eyes," *Antony and Cleopatra*, III. xiii. 156; also, "he looks, methinks, As he would change his eyes with her." Beaumont and Fletcher, *A King and No King*, III. i.

443. *some wrong*] an ironical or studiously polite way of saying, "You are mistaken"; "you have assumed too much," "injured your reputation."

445. *third man*] This admission that Caliban is a man is not without its significance, although later (III. i. 50, 51) she excludes Caliban from her list of male acquaintances.

The queen of Naples.

Pros. Soft, sir! one word more.
[*Aside*] They are both in either's powers: but this swift business
I must uneasy make, lest too light winning
Make the prize light. [*To Fer.*] One word more; I charge thee
That thou attend me: thou dost here usurp
The name thou owest not; and hast put thyself
Upon this island as a spy, to win it
From me, the lord on 't.

Fer. No, as I am a man.

Mir. There 's nothing ill can dwell in such a temple:
If the ill spirit have so fair a house,
Good things will strive to dwell with 't.

Pros. Follow me.
Speak not you for him: he 's a traitor. Come;
I 'll manacle thy neck and feet together:
Sea-water shalt thou drink; thy food shall be
The fresh-brook muscles, wither'd roots, and husks
Wherein the acorn cradled. Follow.

Fer. No;
I will resist such entertainment till

450. *powers*] *pow'r* F 4, Rowe, etc. The *Aside* is Johnson's. 451. *lest*] *least* F, *lest* F 4. 452. *One word*] *Sir, one word* Pope, etc. 456. *I am*] *I'm* Pope, etc.

451. *light*] To the last Shakespeare will quibble; but the quibbling at this stage of his authorship, like his use of dialect, is sparing and in better taste. Here the first "light" means "easy," and the second (line 452), "of small value."

462. *thy food*] This strange diet seems suggested partly by the privations of shipwrecked mariners, partly by the biblical "husks that the swine did eat." It is really no "diet" at all. Sea-water, for example, is out of the question; the fresh-brook mussels are probably an experience of the Stratford country-side; they are flavourless and sometimes poisonous. Altogether the passage is strange—perhaps interesting; but for all such details, see Appendix I., especially p. 162.

Mine enemy has more power.

[*Draws, and is charmed from moving.*

Mir. O dear father,

Make not too rash a trial of him, for

He 's gentle, and not fearful.

Pros. What! I say,

My foot my tutor? Put thy sword up, traitor;

Who makest a show, but darest not strike, thy conscience

Is so possess'd with guilt: come from thy ward;

For I can here disarm thee with this stick

And make thy weapon drop.

470. *makest . . . darest*] *mak'st . . . dar'st* F; Ff have *makes.* 471. *come from*] *come, from* F.

467. *Make not too rash a trial, etc.*] We have here quite a problem; arguments in favour of one interpretation or the other are so nearly equal that a choice is almost impossible. On the one hand, Miranda has said, "Why speaks my father so *ungently*?" where she attaches a stronger meaning than usual to the word "gentle," which occurs so often in the play; and as to "fearful," it occurs again in v. 106, "this *fearful* country," in its perhaps more frequent sense of "terrible." Little help therefore is furnished by the words "gentle" and "fearful" in themselves, except that nowhere else in the play has the word "gentle" a sensc equivalent to "high-spirited," or perhaps even to "high-born." We get as little help from the passage and the context, unless we assume, as I prefer to, that Miranda must be contrasting in some way Ferdinand with Caliban—"a civilised being, not a savage." We may note further that Prospero's first reply (lines 468–473) has reference only to "the menacing attitude" of Ferdinand, and that his second reply (lines 475–481) brings out the meaning of "gentle." If so, the passage reads, "it may be dangerous to exercise your power on him; he is high-born, and no coward"; and this speech Miranda probably began before her father's power had paralysed Ferdinand's drawn sword. The other interpretation (suggested chiefly by Miranda's "Sir, have pity," though this comes late) would be, "Do not deal harshly with him; he is gentle and harmless; (not formidable). When we remember the play upon words which, as noticed before, was Shakespeare's principle and practice to the last, we may grant something of a double meaning to this tantalising passage.

469. *My foot my tutor?*] These words are partly paraphrased by "An advocate for an impostor" in line 477—"Shall an inferior object exercise authority over me?" The figure is in Euphues, "That the foot should neglect his office to correct the face"; also in *Timon of Athens*, I. i. 94, "The foot above the head."

471. *come from thy ward*] don't stand there threatening me with your useless sword—lit. "drawn in a posture of defence."

472. *stick*] the "staff" of v. 54.

Mir. Beseech you, father.
Pros. Hence! hang not on my garments.
Mir. Sir, have pity;
I 'll be his surety.
Pros. Silence! one word more
Shall make me chide thee, if not hate thee. What!
An advocate for an impostor! hush!
Thou think'st there is no more such shapes as he,
Having seen but him and Caliban: foolish wench!
To the most of men this is a Caliban,
And they to him are angels.
Mir. My affections
Are, then, most humble; I have no ambition
To see a goodlier man.
Pros. Come on; obey:
Thy nerves are in their infancy again,
And have no vigour in them.
Fer. So they are:
My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wreck of all my friends, nor this man's threats,
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid: all corners else o' th' earth

480. *To the*] *To th'* F. 488. *nor*] *and*, *or*, *nay*, and *now* have all been suggested (as alternatives). 489. *are*] *were* Theobald and others.

474. *Hence, etc.*] cf. "My foot my tutor," l. 469. 478. *there is*] See 397.
480, 481. *to*] *i.e.* compared to.
484. *nerves*] sinews. "You are as helpless as a babe."
488. *nor*] indicates a confusion of "(1) none of these (the foregoing) nor this man's threats . . . are heavy to me; and (2) all these (the foregoing) and this man's threats . . . are but light to me."
491. *corners*] Cf. "An odd angle of the isle" (line 223). "Come the three corners of the world in arms" (*King John*, v. vii. 116); "all corners of the world" (*Cymbeline*, III. iv. 39).

Let liberty make use of; space enough
Have I in such a prison.

Pros. [*Aside*] It works. [*To Fer.*] Come on.
Thou has done well, fine Ariel! [*To Fer.*] Follow me.
[*To Ari.*] Hark what thou else shalt do me.

Mir. Be of comfort; 495
My father's of a better nature, sir,
Than he appears by speech: this is unwonted
Which now came from him.

Pros. Thou shalt be as free
As mountain winds: but then exactly do
All points of my command.

Ari. To the syllable. 500

Pros. Come, follow. Speak not for him. [*Exeunt.*

ACT II

SCENE I.—*Another part of the Island.*

Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO, *and others.*

Gon. Beseech you, sir, be merry; you have cause,
So have we all, of joy; for our escape
Is much beyond our loss. Our hint of woe

497. *by*] *by's* Grey.

492. *liberty*] "Those who are free may have all the rest of the world; my prison is my world."

497. *by speech*] by's (by his) speech. Grey's emendation is probably correct.

498. *free, etc.*] See Introduction, p. xlv.

Act II. Scene I.

3. *Hint*] It is Shakespeare's habit from the first to employ more than once in the same play words that are used in some special sense—"commodity," for example, in *King John*; so again we have the word "hint"

Is common; every day, some sailor's wife,
The masters of some merchant, and the merchant,
Have just our theme of woe; but for the miracle,
I mean our preservation, few in millions
Can speak like us: then wisely, good sir, weigh
Our sorrow with our comfort.

Alon. Prithee, peace.

Seb. He receives comfort like cold porridge.

Ant. The visitor will not give him o'er so.

Seb. Look, he's winding up the watch of his wit; by and by it will strike.

Gon. Sir,—

Seb. One: tell.

Gon. When every grief is entertain'd that's offer'd,
Comes to the entertainer—

Seb. A dollar.

Gon. Dolour comes to him, indeed: you have spoken truer than you purposed.

Seb. You have taken it wiselier than I meant you should.

5. *masters*] *master* Johnson and others. 11. *visitor*] conjectures are *adviser*, *'viser*, and *adversary*. 16. *entertain'd that's*] *entertain'd*, *That's* F (ending the line with "entertainer").

of I. ii. 134, in the sense of "subject," "occasion for," "theme" (line 6). For other examples, see note on line 40, on I. ii. 27, etc.

5. *The masters, etc.*] If the reading is correct, we have, "the owners of some merchant vessel, and the merchant to whom the cargo is consigned." Possibly Shakespeare allowed the word "merchant" to recur in the line on the ground of its changed meaning.

6. *theme of woe*] another curious repetition; cf. "hint of woe" in line 3.

10. *He receives, etc.*] "Mores puerorum se inter ludendum detegunt"; and nothing is more natural —nothing such an unfolder of character as the light dialogue of this scene.

11. *The visitor*] of a parish, who "comforts" the sick and distressed. Cf. "comfort," line 10 and III. i. 32.

13. *strike*] Striking or "repeating" watches were invented about the year 1510.

15. *One: tell*] He has struck one; keep count.

18. *A dollar*] Sebastian chooses to quibble on the meaning of "entertainer," and takes it in the sense of an innkeeper, or one who treats. For the pun on dollar, cf. *Measure for Measure*, I. ii. 50, and *King Lear*, II. iv. 54.

Gon. Therefore, my lord,—

Ant. Fie, what a spendthrift is he of his tongue!

Alon. I prithee, spare.

Gon. Well, I have done: but yet,—

Seb. He will be talking.

Ant. Which, of he or Adrian, for a good wager, first begins to crow?

Seb. The old cock.

Ant. The cockerel.

Seb. Done. The wager?

Ant. A laughter.

Seb. A match!

Adr. Though this island seem to be desert,—

Seb. Ha, ha, ha!—So, you 're paid.

Adr. Uninhabitable, and almost inaccessible,—

Seb. Yet,—

Adr. Yet,—

Ant. He could not miss 't.

Adr. It must needs be of subtle, tender and delicate temperance.

27. *Which, of he*] *Which, of he*, F, F 2, F 3; *Which of he*, F 4, Rowe i.; *Which of them, he*, Rowe ii. and others; *Which, or he* Collier MS.; *Which, of him and* S. Verges. 35. *So, you're paid*] F gives these words to Antonio; *you're*] *you 'r* F, Capell and others conject. *you 've.*

27. *Which, of he or Adrian*] An old construction, possibly a confusion of "Which of the two, he or Adrian," and "Which, he or Adrian."

35. *Ha, ha, ha*] The loser in the bet, who is Sebastian, pays the stake agreed upon, viz. a "laughter." The word "laughter" may have stood for a small coin, and if so, Sebastian again quibbles by taking it to mean a laugh. Or it means "a sitting of eggs" (*N.E.D.*).

39. *miss't*] "miss" is another word of special sense fondly repeated by the poet in no distant context (I. ii. 311); and it will appear for a third time with a more usual meaning in line 55, and it is punned upon in line 56. Here in line 39 it has a double force—(1) "He was sure to say 'yet' after his 'though'; (2) He could not well do without the island, however barren."

41. *temperance*] (mild) temperature; cf. "The climate 's delicate; the air most sweet; Fertile the isle," *Winter's Tale*, III. i. 1, 2.

Ant. Temperance was a delicate wench.

Seb. Ay, and a subtle; as he most learnedly delivered.

Adr. The air breathes upon us here most sweetly.

Seb. As if it had lungs, and rotten ones.

Ant. Or as 'twere perfumed by a fen.

Gon. Here is everything advantageous to life.

Ant. True; save means to live.

Seb. Of that there 's none, or little.

Gon. How lush and lusty the grass looks! how green!

Ant. The ground, indeed, is tawny.

Seb. With an eye of green in 't.

Ant. He misses not much.

Seb. No; he doth but mistake the truth totally.

Gon. But the rarity of it is,—which is indeed almost beyond credit,—

Seb. As many vouched rarities are.

Gon. That our garments, being, as they were, drenched in the sea, hold, notwithstanding, their freshness and glosses, being rather new-dyed than stained with salt water.

62. *glosses*] *gloss* Hudson and others.

42. *Temperance*] A proper name, such as the Puritans gave their women. Cf. Chapman's *May Day*, 1611, *N.S.*

51. *lush*] succulent, luxuriant.

53. *tawny*] Antonio is still bent on contradicting Gonzalo; here used in the sense of "tanned by the sun."

54. *eye of green*] "with a shade of green." Cf. the conversation between Hamlet and Polonius: "It is backed like a weasel." Sebastian pretends to support Gonzalo, but implies that he is the green spot in the grass. The expression "an eye of sturgeon" occurs both in *A True Declaration*, 1610, and in Strachey's *Reportory*. See p. 162. *N.S.* explains "spot."

55. *He misses not much*] This quibbling is not always clear; here the meaning is (ironically), "He is not far wrong"; or (not ironically), "He is wholly wrong." Cf. l. 39.

56. *mistake*] is probably a verbal play on "misses" in the former line.

62. *glosses*] possibly an error for the old singular "glosse."

Ant. If but one of his pockets could speak, would it not say he lies?

Seb. Ay, or very falsely pocket up his report.

Gon. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

Seb. 'Twas a sweet marriage, and we prosper well in our return.

Adr. Tunis was never graced before with such a paragon to their queen.

Gon. Not since widow Dido's time.

Ant. Widow! a pox o' that! How came that widow in? widow Dido!

Seb. What if he had said "widower Æneas" too? Good Lord, how you take it!

64. *pockets*] very curious. If realism, where did Shakespeare "realise" it? or why did he introduce it? Ariel's power of preserving the garments would extend also to the pockets, which, as some commentators remark, must have been full of mud. But a pocket full of mud, wet or dry, would be an impossibility in a garment with "not a blemish"; if mud filled the pockets, it would fill pleats, seams, etc. For all this, we find in III. iii. 102, "And with him there lie mudded"; and we have to do with the ideal, which includes only so much of the real as the poet sees fit, or, as may happen, only so much as he remembers. It is therefore quite possible that Shakespeare puts mud into the pockets even of garments that floated their wearers to the shore, and were pronounced to be without a blemish. *N.S.* thinks *Gon.* (see l. 29) had perhaps the cock's red wattles or "wallets." Deighton says: "The remark is probably made for the sake of bringing in the quibble in Sebastian's answer," where "pocket up" = "conceal" (political slang) (*N.S.*).

74. *to their queen*] Cf. "We have Abraham *to* our father" (Luke iii. 8). *To=for*; cf. III. iii. 54.

76. *o' that*] A possible meaning is, "We don't want to hear of widows when we are talking of a newly-married bride"; but more probably the speaker scouts the idea of calling Dido a widow—"How came that widow in?" and Sebastian completes the jest by saying one might as well call Æneas a widower.

79. *how you take it!*] The sense is not at all clear; it may be that Sebastian takes Antonio to task ironically with, "Why do you make such a fuss about Gonzalo's remark?" But this would be out of keeping with his own echo of Antonio's comment, viz. "widower Æneas."

Adr. "Widow Dido" said you? you make me study of that: she was of Carthage, not of Tunis.

Gon. This Tunis, sir, was Carthage.

Adr. Carthage?

Gon. I assure you, Carthage.

Ant. His word is more than the miraculous harp.

Seb. He hath raised the wall, and houses too.

Ant. What impossible matter will he make easy next?

Seb. I think he will carry this island home in his pocket, and give it his son for an apple.

Ant. And, sowing the kernels of it in the sea, bring forth more islands.

Gon. Ay.

Ant. Why, in good time.

Gon. Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.

Ant. And the rarest that e'er came there.

Seb. Bate, I beseech you, widow Dido.

Ant. O, widow Dido! ay, widow Dido.

Gon. Is not, sir, my doublet as fresh as the first day

86, 87. *His . . . too*] given to Sebastian by some editors. 94. *Ay*] *I* F, *Ah!* Hudson; many editions give this exclamation to Alonso. 102. *sir, my doublet*] *my doublet, sir* Ff and many editors.

80, 81. *you make me study of*] you have set me thinking about.

87. Only the *walls* of Thebes rose to the music of Amphion's harp (Ovid. *Met.* VI. 178); but Gonzalo by identifying Carthage with Tunis reared *a whole city* where there was none of it. Probably Sh. had also in mind the kindred myth of Apollo and the walls and towers of Troy (Ovid. *Her.* XVI. 179).

94. *Ay*] See Textual Note. Probably Alonso is aroused by the mention of "island" and "islands," and breaks in upon the conversation with a monosyllable of inquiry—"What was that you were saying?" Antonio replies, "You have interposed at the right moment"; and then Gonzalo volunteers an explanation.

100. Leave her out, that widow.

I wore it? I mean, in a sort.

Ant. That sort was well fished for.

Gon. When I wore it at your daughter's marriage?

Alon. You cram these words into mine ears against
The stomach of my sense. Would I had never
Married my daughter there! for, coming thence,
My son is lost, and, in my rate, she too,
Who is so far from Italy removed
I ne'er again shall see her. O thou mine heir
Of Naples and of Milan, what strange fish
Hath made his meal on thee?

Fran. Sir, he may live:
I saw him beat the surges under him,
And ride upon their backs; he trod the water,
Whose enmity he flung aside, and breasted
The surge most swoln that met him; his bold head
'Bove the contentious waves he kept, and oar'd
Himself with his good arms in lusty stroke

119. *stroke*] *strokes* F 4 and many editors.

103. ***in a sort***] speaking comparatively; with quibble on "chance," "lot."

104. *That sort was well fished for*] Your qualification, viz. "speaking comparatively," was a lucky catch after much angling.

106. *You cram, etc.*] You force these words into my ears, although my mind has no inclination to hear them; just as food is sometimes forced into the mouth of a man who has no appetite.

109. *rate*] opinion. See note on I. ii. 92.

113. *Sir, etc.*] Some think this speech should be Gonzalo's, who "almost persuaded . . . the king his son's alive" (lines 234–236), and again says (line 325), "For he is, sure, i' th' island." The mysterious character Francisco, who has only three words more consigned to him (III. iii. 39, which some would transfer to Antonio), may have had some part to play in an older drama; here his position is anomalous, especially if he is the son of Alonso. On the other hand, lords and the like usually walk the stage in couples, and Adrian has not much more to say than Francisco. P. xi, footnote 2.

114. *I saw him beat, etc.*] Note the confusion of metaphor, "beat," "ride," "trod," "flung," "breasted," etc.

119. *in lusty stroke*] Cf. the swimming incident in *Julius Cæsar*, "We did buffet it, With lusty sinews," I. ii. 107.

To the shore, that o'er his wave-worn basis bow'd,
As stooping to relieve him: I not doubt
He came alive to land.

Alon. No, no, he 's gone.

Seb. Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather lose her to an African;
Where she, at least, is banish'd from your eye,
Who hath cause to wet the grief on 't.

Alon. Prithee, peace.

Seb. You were kneel'd to, and importuned otherwise,
By all of us; and the fair soul herself
Weigh'd between loathness and obedience, at
Which end o' the beam should bow. We have lost your son,
I fear, for ever: Milan and Naples have

121. *relieve*] *receive* conject. by Keightley. 125. *lose*] *loose* F, and *N.S.*, which quotes *M.W.W.* II. i. 90, and *Ham.* II. ii. 162. 127. *wet*] *whet* Rowe conject., *weigh* Wilson. 130. *Weigh'd*] *Swayed* S. Verges; *at*] some suggest *as*, and some would omit. 131. *o' the*] *o' th'* F, *o't th'* Spence; *should*] *she'd* Malone and others.

120. *that, etc.*] The hyperbole is very Shakespeare, now as at any former time. *Shore* may stand for cliff, and *basis* for beach. For *his*, see I. ii. 95, note.

126. *Where*] has some of its earlier pronoun power, and is equivalent to "in which" (Africa).

127. *Who . . . on't*] either, "Which has cause to water its grief with tears"; or, "And your daughter, though not lost, is so far from your sight that you may well fill your eyes with tears." This latter is more likely, for the antecedent of "who" is almost certainly the "you" inside the "your," though some prefer "she."

127. *on't*] "on that account," "which it feels thereat"; or possibly, "its own trouble."

130. *Weigh'd*] hung evenly.

131. *at Which end o' the beam should bow*] as to what decision she should take. Alliteration accounts for a good deal here. "She hesitated between her dislike and her obedience, being long in doubt as to which motive ought to have the mastery." The best solution is obtained by inserting "she" before "should"; her decision being, figuratively, the bowing of a scale; and the construction is a combination of two—(*a*) at which end the beam should bow; (*b*) at which end of the beam she should bow.

Mo widows in them of this business' making
Than we bring men to comfort them:
The fault 's your own.

Alon. So is the dear'st o' the loss.

Gon. My lord Sebastian,
The truth you speak doth lack some gentleness,
And time to speak it in: you rub the sore,
When you should bring the plaster.

Seb. Very well.

Ant. And most chirurgeonly.

Gon. It is foul weather in us all, good sir,
When you are cloudy.

Seb. Foul weather?

Ant. Very foul.

Gon. Had I plantation of this isle, my lord,—

Ant. He 'ld sow 't with nettle-seed.

Seb. Or docks, or mallows.

135. *o' the*] *o' th'* F. 143. *plantation*] *the plantation* Rowe and others, *the planting* Hanmer and others. 144. *He 'ld*] *Hee 'd* F.

133. *Mo*] The old word for "more in number," whereas more, which now does duty for both, originally meant greater, more in quantity.

134. *Than we bring men*] Sebastian seems confident of the return of himself and the others of the crew, but doubtful about the rest of the fleet. Herein again we have an element of the ideal.

135. *dear'st*] an earlier use of the word, in the sense of the bitterest, heaviest, the most intense, the worst part of; cf. "His dearest need," *Richard III.* v. ii. 21; "dearest foe," *Hamlet*, I. ii. 182.

138. *time*] the suitable time.

139. *Very well*] Such a rejoinder was a trick of Iago's.

140. *chirurgeonly*] like a (good) surgeon.

142. *Foul weather? Very foul*] The point here must be in some play upon the word "foul"; and the spelling in the Folio changes to Fowle. Possibly we have an allusion to II. i. 29, 185, 266, etc. Gonzalo's "cloudy" may have suggested a glance at the sky, and flocks of sea-fowl may have done the rest. Cf. *King John*, IV. ii. 108: "So foul a sky clears not without a storm: *Pour down thy weather.*"

143. *plantation*] used by Gonzalo in the sense of "colonisation," and by Antonio and Sebastian in the sense of "planting."

Gon. And were the king on 't, what would I do?
Seb. 'Scape being drunk for want of wine.
Gon. I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty;—
Seb. Yet he would be king on 't.
Ant. The latter end of his commonwealth forgets the beginning.
Gon. All things in common nature should produce
Without sweat or endeavour: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,

152. *Bourn*] *Borne* F. 156. *Yet*] *And yet* Pope and others.

147] Introd., p. xxiii; lines 159–164 are based on another passage in Montaigne's *Des Cannibales*. (P. 173.)

147. *contraries*] in a manner the opposite of what is customary.

151. *succession*] inheriting of property.

152. *bound of land*] Thus Shakespeare, by a paraphrase, identifies the meaning of a somewhat unusual term (see note on I. ii. 50). "Bound of land" is his explanation of "Bourn," French *Borne*. This is the Folio spelling. "Bound" is a cognate. (He would distinguish from "bourn," a stream.) As to the metre, in such an enumeration, "Bourn," "bound," are monosyllabic (or equivalent to trochaic feet); and it is hardly necessary to do more than mention that various attempts have been made to amend the line by the introduction of "olives," etc.

152. *tilth*] tillage.

154. *No occupation, etc.*] "Nulles occupations qu'oysifves" is vaguely rendered by Florio, "no occupation but idle"; and probably this vagueness, as well as the original French, was before Shakespeare when he wrote. (Introd., p. xxiii; also pp. 172–3).

161. *engine*] of war.

Of it own kind, all foison, all abundance,
To feed my innocent people.

Seb. No marrying 'mong his subjects?

Ant. None, man; all idle; whores and knaves.

Gon. I would with such perfection govern, sir,
To excel the golden age.

Seb. 'Save his majesty!

Ant. Long live Gonzalo!

Gon. And,—do you mark me, sir?

Alon. Prithee, no more: thou dost talk nothing to me.

Gon. I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.

Ant. 'Twas you we laughed at.

Gon. Who in this kind of merry fooling am nothing to you: so you may continue, and laugh at nothing still.

Ant. What a blow was there given!

Seb. An it had not fallen flat-long.

163. *it*] F, F 2; *it's* F 3; *its* F 4. 168. *'Save*] *God save* Walker, Hudson. 169. *Gonzalo*] *King Gonzalo* Elze. *And,—do*] *Do N.S.* 181. *An*] *And* F.

163. *it own*] See I. ii. 95.

163. *foison*] abundance. Again an imposing word, to be employed more than once in the same play (IV. 110); it has the meaning of plenty. Latin, *fusionem*—through the French; and again the poet paraphrases the less common word (see note on line 152 and I. ii. 50).

168. *'Save*] God save. Omission in deference to a statute of James I. prohibiting profanity on the stage. Similarly the oaths of sailors in Act I., Scene i., were probably omitted or indicated by a dash (v. 218, note).

174. *sensible*] sensitive. Force of suffix often doubtful in those days. See note on III. i. 37.

181. *An*] The F reading "And" is the fuller form of the word, which in Early English was used sometimes in the sense of "if"; often it is followed by an "if."

181. *flat-long*] with the flat, not the edge. "Tho' with her sword on him she flatling strooke," *F. Q.*, v. v. 18.

Gon. You are gentlemen of brave mettle; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

Enter ARIEL (*invisible*) *playing solemn music.*

Seb. We would so, and then go a bat-fowling.

Ant. Nay, good my lord, be not angry.

Gon. No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy?

Ant. Go sleep, and hear us.

[*All sleep except Alon., Seb., and Ant.*

Alon. What, all so soon asleep! I wish mine eyes

182. *of brave*] *of a brave* F 3, F 4.

183. *lift the moon*] Cf. v. 270, 271. There is something occult in this passage, best explained perhaps by the above reference (v. 270, 271) to the power of the sorcerer over the forces of nature, especially the heavenly bodies. Thus it would be in keeping with the supernatural tone of the play. But next, for the Ptolemaic spheres themselves, we may compare "The moon's sphere" in *A Midsummer Night's Dream* (II. i. 7); and in the same play we read that "certain stars shot madly from their spheres, To hear the sea-maid's music" (II. i. 153); or better, "Though you would seek to unsphere the stars with oaths" (*Winter's Tale*, I. ii. 48). The difficulty lies in the words, "If she would continue in it *five weeks without changing*"; the "five weeks" might surely be omitted; it would be phenomenal enough that the moon should cease to change at any time. Perhaps the poet seeks to heighten the effect by adding "and continue unchanging a week beyond her ordinary period of revolution." See also the quotation from Fletcher in note on I. ii. 189.

183. *would*] probably a misprint for "should," due perhaps to "would" in the line preceding.

185. *bat-fowling*] and with the moon for a lantern (or, in the resulting darkness?) we would go bird-catching. When I was a boy in the midland counties we often went "bat-fowling" on a winter night; we had a lantern, folding nets to lay over the bushes, and poles to beat the bushes and arouse the birds. "Bat-fowling" (1) means to catch "birds" by striking them (or the bushes) with "bats" (*Cor.* I. i. 57). We, however, always caught the birds alive in the nets (p. 163); (2) gulling a simpleton, v. *N.E.D.*

187, 188. *adventure my discretion*] risk my reputation for good sense by conduct so weak.

190. *us*] *us not* Keightley.

190. *and hear us*] Invert thus: "Let our laughing send you to sleep"; *N.S.* suspects a punning connection between "laugh . . . asleep" and "luff asleep," a nautical term = "to draw into the wind, so that the ship stops," and says "heavy" = going slow.

Would, with themselves, shut up my thoughts: I find
They are inclined to do so.

Seb. Please you, sir,
Do not omit the heavy offer of it:
It seldom visits sorrow; when it doth,
It is a comforter.

Ant. We two, my lord,
Will guard your person while you take your rest,
And watch your safety.

Alon. Thank you.—Wondrous heavy.
[*Alonso sleeps. Exit Ariel.*

Seb. What a strange drowsiness possesses them!

Ant. It is the quality o' the climate.

Seb. Why
Doth it not then our eyelids sink? I find not
Myself disposed to sleep.

Ant. Nor I; my spirits are nimble.
They fell together all, as by consent;
They dropp'd, as by a thunder-stroke. What might,
Worthy Sebastian?—O, what might?—No more:—
And yet methinks I see it in thy face,
What thou shouldst be: the occasion speaks thee; and
My strong imagination sees a crown
Dropping upon thy head.

203. *consent;*] *consent* F. 207. *the occasion*] *th' occasion* F.

194. *omit*] neglect. Used again as in I. ii. 183. The list of special words employed more than once in the play would be a long one; and the figure illustrated by "heavy offer" (inclination to sleep, offer of heavy sleep; lit. offer which brings heaviness—when accepted) is frequent; as also are "heavy," "heaviness."

207. *the occasion speaks thee*] speaks to thee; calls upon thee to embrace the opportunity. Cf. "The very minute bids thee ope thine ear," I. ii. 37. According to others, "proclaims the greatness of thy destiny."

208, 209. *a crown Dropping*] Cf. v. 202, "And on this couple drop a blessed crown."

Seb. What, art thou waking?
Ant. Do you not hear me speak?
Seb. I do; and surely
It is a sleepy language, and thou speak'st
Out of thy sleep. What is it thou didst say?
This is a strange repose, to be asleep
With eyes wide open; standing, speaking, moving,
And yet so fast asleep.
Ant. Noble Sebastian,
Thou let'st thy fortune sleep—die, rather; wink'st
Whiles thou art waking.
Seb. Thou dost snore distinctly;
There 's meaning in thy snores.
Ant. I am more serious than my custom: you
Must be so too, if heed me; which to do
Trebles thee o'er.
Seb. Well, I am standing water.
Ant. I 'll teach you how to flow.
Seb. Do so: to ebb
Hereditary sloth instructs me.
Ant. O,
If you but knew how you the purpose cherish

217, 225. *Whiles*] *Whilst* Rowe and others. 220. *too*] omitted, Pope, Hanmer; *if heed*] *if you heed* Rowe and others, *if ye heed* Keightley.

216. *wink'st*] art sleeping; or perhaps, "closest thine eyes."
217. *distinctly*] something as in I. ii. 200. "With separate and articulate sounds"; but clearly paraphrased by the remainder of the speech.
221. *standing water*] either "amenable to advice," or "content with my present position." Cf. *Tw. N.*, I. v. 168.
221. *Trebles*] "Makes thee thrice what now thou art." Rowe reads "troubles."
222. *to flow*] to pursue your fortune.
222. *to ebb*] to neglect the offer of fortune. Cf. *Ant. and Cleo.*, I. iv. 43.
223, 224. *O, If you but knew, etc.*] If you could only see that your half-jesting hints proclaim both the importance and the possibility of the design; that by laying it bare you show yet more clearly its reasonableness! In very truth it is most commonly through their own fear or sloth that men let their fortunes ebb and find themselves stranded.

Whiles thus you mock it! how, in stripping it,
You more invest it! Ebbing men, indeed,
Most often do so near the bottom run
By their own fear or sloth.

Seb. Prithee, say on:
The setting of thine eye and cheek proclaim
A matter from thee; and a birth, indeed,
Which throes thee much to yield.

Ant. Thus, sir:
Although this lord of weak remembrance, this,
Who shall be of as little memory
When he is earth'd, hath here almost persuaded,—
For he's a spirit of persuasion, only
Professes to persuade,—the king his son's alive,
'Tis as impossible that he's undrown'd
As he that sleeps here swims.

Seb. I have no hope
That he's undrown'd.

Ant. O, out of that "no hope"
What great hope have you! no hope that way is

231. *throes*] Pope; *throwes* F 1, F 2, F 3; *throws* F 4, Rowe; *Thus, sir*] *Why then thus sir:* Hanmer, *Thus, sir, I say* Keightley conject. 236. *persuade,—the king*] *persuade the king* Johnson.

229. *setting*] fixed look; cf. III. ii. 10, and *Winter's Tale*, v. iii. 67.

229. *proclaim*] here a plural by attraction to "eye and cheek."

231. *throes thee*] costs thee great pain to utter.

232. *of weak remembrance*] "of failing memory"; selected not so much as a figure for the dotage of age, as to pair with "of as little memory."

234. *earth'd*] laid in his grave.

235, 236. *only Professes to persuade*] more forced than usual as the gloss on a former phrase ("For he's a spirit of persuasion"); we may interpret, "To persuade is all his art as it is all his office." But here again is a difficulty perhaps unsolved, and perhaps insoluble. With the play as it stands the reference is to Gonzalo; but it was the single-speech Francisco who tried (lines 113–122) to persuade the king that his son was alive.

240. *that way*] in regard to Ferdinand's being "undrown'd."

Another way so high a hope that even
Ambition cannot pierce a wink beyond,
But doubt discovery there. Will you grant with me
That Ferdinand is drown'd?

Seb. He 's gone.

Ant. Then, tell me,
Who 's the next heir of Naples?

Seb. Claribel.

Ant. She that is queen of Tunis; she that dwells
Ten leagues beyond man's life; she that from Naples
Can have no note, unless the sun were post,—
The man i' the moon's too slow,—till new-born chins
Be rough and razorable; she that from whom
We all were sea-swallow'd, though some cast again,

243. *doubt*] *doubts* Capell; *will*] omitted by some. *N.S.* reads *douts* (Nicholson), and explains—"Even Ambition cannot look beyond a crown, but there *puts out* her torch of discovery." 250. *she that from whom*] Thus Ff; *she for whom* Pope; *she from whom coming* Singer; *she that—from whom?* Spedding. 251. *all were*] *were all* Steevens; Pope omits *all*; *cast*] *cast up* Keightley.

242. *a wink*] "not a glimpse beyond that limit of vision."

243. *But doubt discovery there*] Again a gloss on the former phrase—cannot hope to discern (cannot but be doubtful of discovering) anything beyond, and may find it difficult enough to distinguish objects at that limit of vision. "But doubt" means "cannot but doubt," or "without doubting," or "but must doubt." See Textual Note.

247. *beyond man's life*] as we say roughly, "It would take a lifetime to get there"; a little later the poet adds with perhaps more of definiteness, "the time from infancy to manhood." We might just note the conjecture "eighty leagues; man's life being three score and ten (years)." It is barely possible that "man's life" may stand for "the civilised world."

248. *no note*] alliterative with "Naples"—no communication, information, notification.

248. *post*] messenger.

250. *she that*] suggested probably by the same words in lines 246 and 247, the "that" being made redundant because a different construction was to follow. In those days a redundant "that" was more often a relic of the older method of doubling or otherwise strengthening a demonstrative. The passage means, "the very person in coming from whom we, etc."

251. *some cast again*] though some of us were thrown on shore, and thus destined to accomplish a design begun by these past events, and whose completion is in your hands and mine. See *Per.* II. i. 62. "Cast," "act," "prologue," and "discharge" are words that belong to the stage.

And by that destiny, to perform an act
Whereof what's past is prologue; what to come,
In yours and my discharge.

Seb. What stuff is this! how say you?
'Tis true, my brother's daughter's queen of Tunis;
So is she heir of Naples; 'twixt which regions
There is some space.

Ant. A space whose every cubit
Seems to cry out, "How shall that Claribel
Measure us back to Naples? Keep in Tunis,
And let Sebastian wake." Say, this were death
That now hath seized them; why, they were no worse
Than now they are. There be that can rule Naples
As well as he that sleeps; lords that can prate
As amply and unnecessarily
As this Gonzalo; I myself could make
A chough of as deep chat. O, that you bore
The mind that I do! what a sleep were this
For your advancement! Do you understand me?

Seb. Methinks I do.

Ant. And how does your content
Tender your own good fortune?

252. *destiny*] *destined* Holt and others. 254. *In*] *Is* Pope and others, *'S in* Daniel. 259. *Keep*] *Sleep* Johnson conject.

254. *discharge*] performance (theatrical).

258. *Claribel*] P. 176. Also *F. Queene*, IV. ix.

259. *us*] the cubits.

259. *Keep in Tunis*] Either the construction is changed or we may supply "let her" before "keep." Let Claribel remain in Tunis, and let Sebastian awake to his good fortune.

266. *A chough of as deep chat*] Again alliteration disguises the sense; either, "I could teach a chough to talk as wisely"; or, less likely, "I could prove myself to be as wise a talker." Cf. "chough's language, gabble enough and good enough." *All's Well that Ends Well*, IV. i. 22.

269. *how, etc.*] Here again alliteration, assonance, paronomasia play havoc with the sense; "content" may be used proleptically, or as equivalent to inclination, pleasure; "How are you disposed to regard your good fortune?" or (legal sense, cf. line 268) it = "your conception of my meaning."

Seb. I remember
You did supplant your brother Prospero.
Ant. True:
And look how well my garments sit upon me;
Much feater than before: my brother's servants
Were then my fellows; now they are my men.
Seb. But, for your conscience.
Ant. Ay, sir; where lies that? if 'twere a kibe,
'Twould put me to my slipper: but I feel not
This deity in my bosom: twenty consciences,
That stand 'twixt me and Milan, candied be they,
And melt, ere they molest! Here lies your brother,
No better than the earth he lies upon,
If he were that which now he's like, that's dead;

275. *conscience.*] *conscience?* many editors; others, *conscience,*— 276–280.] Lines may end *that? . . . slipper . . . bosom . . . Milan . . . molest . . . brother* Pope and others. 278. *twenty*] *ten* Pope and others. 279. *candied*] F, *discandy'd* Upton; *candied . . . molest*] *candy'd were they, wou'd melt ere they molested* Hanmer. 280. *And melt*] *Would melt*, also *or melt* Johnson. 282. *that's dead*] a marginal note (Farmer).

273. *feater*] more gracefully, becomingly. As adj. or adv. the word occurs only in the later plays, and twice in this play; see also I. ii. 380.

276. *kibe*] if it were a sore on my heel, it would compel me to wear a slipper. Cf. *King Lear*, I. v. 9, "If a man's brains were in's heels, were it not in danger of *kibes*?"

278. *consciences*] probably a dissyllable. Cf. *Princess*, I. ii. 173.

279. *candied, etc.*] whether hard or soft, frozen or melting, they would not trouble me; or, "They should be turned into sugar and melted away before they should trouble me." Yet again, note the alliteration, "consciences," "candied," "melt," "molest," dominate the metaphor. With Upton's emendation, "discandy'd," the "melt" (="melted") that follows is merely the usual gloss explanatory of the rarer term preceding; cf. "The hearts . . . discandy, melt their sweets," *A. and C.*, IV. xii. 20–22. "Candied"="frozen" (*N.S.*). I think the simplest solution is to take "candied" in the sense of "candied tongue" in *Hamlet*, III. ii. 65, where it means "the tongue of the flatterer"; a tongue "honeying at the whisper of a lord"; then "melt" merely completes the metaphor. For "melt," see IV. 27, and *Tim. of A.*, IV. iii. 225.

282. *that's dead*] "If he were that which now he's like," repeats the thought of lines 260–262, "Say, this were death, etc."; and we might accept the proposal of Steevens to omit the words "that's dead," or

Whom I, with this obedient steel, three inches of it,
Can lay to bed for ever; whiles you, doing thus,
To the perpetual wink for aye might put
This ancient morsel, this Sir Prudence, who
Should not upbraid our course. For all the rest,
They 'll take suggestion as a cat laps milk;
They 'll tell the clock to any business that
We say befits the hour.

Seb. Thy case, dear friend,
Shall be my precedent; as thou got'st Milan,
I 'll come by Naples. Draw thy sword: one stroke
Shall free thee from the tribute which thou payest;
And I the king shall love thee.

Ant. Draw together;
And when I rear my hand, do you the like,
To fall it on Gonzalo.

Seb. O, but one word. [*They talk apart.*

Re-enter ARIEL *invisible.*

Ari. My master through his art foresees the danger

284. *whiles*] omitted by Pope. 289, 290. *business . . . hour*] some would read *hour . . . business.* 296. *O*] omitted, Pope and others. They talk apart added by Capell.

replace them by "whom I," and thus restore the metre of the line following.

285. *wink*] a recurring word (line 216). Here "sleep," as in *The Winter's Tale*, I. ii. 317, "To give mine enemy a lasting wink."

286. *This ancient morsel*] so we have "*Piece* of virtue" (I. ii. 56); and in *King John*, IV. iii. 143, "This morsel of dead royalty."

288. *They 'll take suggestion*] They will listen to our evil promptings (or to temptation) readily and naturally.

289. *They 'll tell the clock*] The former thought expressed by a different metaphor: "Count the strokes and pretend they tally with our purpose"; "humour our purpose to the top of its bent"; "be entirely subservient to us."

296. *O, but one word*] "I forgot; just a word or two."

297. *art*] as so often.

That you, his friend, are in; and sends me forth,—
For else his project dies,—to keep them living.

[*Sings in Gonzalo's ear.*

While you here do snoring lie,
Open-eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware:
Awake, Awake!

Ant. Then let us both be sudden.

Gon. Now, good angels
Preserve the king! [*They wake.*

Alon. Why, how now? ho, awake!—Why are you drawn?
Wherefore this ghastly looking?

Gon. What 's the matter?

298. *you, his friend*] *these, his friends, you, his friends, yon, his friends* are among the conjectures of editors. readings suggested; see note below.

299. *them*] *you* and *thee* are other 306 *et seqq.*] see note below.

298, 299. *you . . . them*] "them" is surely an obvious reading; "my master sends me to you" (addressing Gonzalo, to whom he has drawn near); "and sends me to rescue your friends" (pointing to the other prostrate figures) "by waking you." And Ariel proceeds to wake Gonzalo *first*; and Gonzalo rousing himself with a start and a cry proceeds to "shake" the king; and the stage-direction "they wake" (line 307), suggested by Rowe, is probably an error. See also note on 308. Otherwise "them" may refer to Gonzalo and Alonso, if Ariel is half apostrophising Gonzalo and half talking to himself.

301. Open-eyed, etc.] ever watchful conspiracy is taking advantage of the opportunity.

308.] Continuing the note on line 298, we should now add the arrangement proposed by Staunton, and perfected by Dyce—(beginning line 306,

Gon. [*waking*] Now, good angels
Preserve the king! [*To Seb. and Ant.*] Why, how now! [*To Alon.*] Ho, awake! (here some suggest *Alonso*;)—
[*To Seb. and Ant.*] Why are you drawn? wherefore this ghastly looking?

Alon. [*waking*] What's the matter?

In support of this arrangement there is much to urge, especially from the context below; the following of itself is almost conclusive. Antonio and Sebastian (line 196) have promised, "We two, my lord, Will guard your person, etc."; and it must be in reply to Alonso's waking exclamation, "What's the matter?" that Sebastian explains, "Whiles we stood here securing your repose, etc."

Seb. Whiles we stood here securing your repose,
Even now, we heard a hollow burst of bellowing
Like bulls, or rather lions: did 't not wake you?
It struck mine ear most terribly.

Alon. I heard nothing.

Ant. O, 'twas a din to fright a monster's ear,
To make an earthquake! sure, it was the roar
Of a whole herd of lions.

Alon. Heard you this, Gonzalo?

Gon. Upon mine honour, sir, I heard a humming,
And that a strange one too, which did awake me:
I shaked you, sir, and cried: as mine eyes open'd,
I saw their weapons drawn:—there was a noise,
That 's verily. 'Tis best we stand upon our guard,
Or that we quit this place: let 's draw our weapons.

Alon. Lead off this ground; and let 's make further search
For my poor son.

Gon. Heavens keep him from these beasts!
For he is, sure, i' th' island.

Alon. Lead away.

Ari. Prospero my lord shall know what I have done:
So, king, go safely on to seek thy son. [*Exeunt.*

312. *did 't*] *did it* various editors. 316. *Gonzalo*] omitted by Pope and others (note the pronunciation if retained); Johnson suggests *To Gonzalo.* 321. *verily*] *verity* Pope and others; *'Tis best we*] *Best we* (Steevens); *upon our*] *on our* Pope.

314. *a monster's*] A curious item in this hyperbolical climax. "Be not afear'd," said the monster Caliban; yet he was by no means proof against the supernatural.

317. *a humming*] Ariel's song. Cf. Will hum about mine ears, III. ii. 147.

321. *verily*] adverb for adjective. Cf. "Safely in harbour is the king's ship," I. ii. 226; also "freshly beheld" (v. 236, note).

SCENE II.—*Another part of the Island.*

Enter CALIBAN *with a burden of wood. A noise of thunder heard.*

Cal. All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease! his spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' the mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em: but
For every trifle are they set upon me;
Sometime like apes, that mow and chatter at me,
And after bite me; then like hedgehogs, which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall; sometime am I

throwing down his burthen] Capell. 4. *nor*] *not* F 3, F 4, and some editors. 9. *Sometime*] *Sometimes* Theobald, etc. 10. *after*] *after*, Johnson.

3. *By inch-meal*] Cf. *Cymbeline*, v. v. 52, "And lingering (poison) By inches waste you." (Meal from A.S. dat. plural *maelum*, by portions.) Cf. also *Cymb.*, II. iv. 147.

5. *urchin-shows*] by appearing as goblins. See I. ii. 326–328.

6. *firebrand*] So Puck in *A Midsummer Night's Dream* would "mislead night-wanderers, laughing at their harm." This "firebrand" is Milton's "wandering fire Compact of unctuous vapour"; "urchin-shows" are also described in *Paradise Lost* (I. 780–785); and in *Comus* (line 845) we meet with "Urchin blasts, and ill-luck signs That the shrewd meddling elf delights to make." Thus Shakespeare takes every opportunity of employing the "meaner ministers" of Prospero's "art."

9. *mow*] Folio "moe." Fr. "moue," a pouting of the mouth or lips. Used as a noun in IV. 47. Here it means "make grimaces."

11. *my barefoot way*] "the way of me barefooted," where "my" takes us back to a time when it was not yet differentiated into an adjective, but was still the genitive case of a pronoun. See III. i. 77, "mine unworthiness" (*i.e.* the unworthiness *of me*).

All wound with adders, who with cloven tongues
Do hiss me into madness.

Enter TRINCULO.

Lo, now, lo!
Here comes a spirit of his, and to torment me
For bringing wood in slowly. I 'll fall flat;
Perchance he will not mind me.

Trin. Here 's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i' the wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head: yond same cloud cannot choose but fall by pailfuls. What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Were I in England now, as once I was, and had but

15. *and*] *now* Pope, *sent* Cam. i. conject. 21. *foul*] *full* Upton, Jervis. 22. *bombard*] *bumbard* F.

13. *wound*] twined about with.
15. *and*] and that to; emphatic use.
17. *mind*] notice me.
18. *bear off*] allit. with "bush" and "brewing," and means "ward off"; bear the fury, and so keep it off.
21. *foul*] Folio "foule"; possibly pronounced "full," *i.e.* swollen out and ready to fall "by pailfuls"; or suggested by Gonzalo's "*foul* weather" (II. i. 141).
22. *bombard*] originally an engine for hurling missiles; then a large leathern vessel to carry liquor, possibly because of some resemblance to the former.
29. *Poor-John*] dried hake.
29, 30. *A strange fish! Were I in England now*] Malone quotes a licence given by the Master of the Revels, "To shew a strange fish for half a yeare, the 3rd of Sept. 1632." Int., p. xxxv foot; new Preface, p. v.

this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian. Legged like a man! and his fins like arms! Warm o' my troth! I do now let loose my opinion; hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. [*Thunder.*] Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabout: misery acquaints a man with strange bed-fellows. I will here shroud till the dregs of the storm be past.

Enter STEPHANO, *singing: a bottle in his hand.*

Ste. *I shall no more to sea, to sea,*
Here shall I die a-shore,—

31. *holiday fool*] *holiday-foole* F. 47, 48.] As one line, F.

31. *painted*] on a board hung outside some booth at a fair. See former note.

33. *monster make a man*] first of all a pun; cf. "That a monster should be such a natural" (III. ii. 37). Here, secondly, "make one's fortune."

34. *doit*] small Dutch coin:

"Most monster-like be shown
For poor'st diminutives, for doits."
Antony and Cleopatra, IV. xii. 37.

36. *dead Indian*] Possibly one brought to England by Frobisher in 1576. Others reached our country in 1605, 1608, and 1611. New Pref., p. v.

37. *Warm*] and therefore no fish; and therefore he "lets loose his opinion." Cf. *W. T.*, IV. iv. 285; also p. 170.

38. *let loose*] "hold it no longer."

40. *suffered*] (death). Cf. line 117.

42. *gaberdine*] cloak.

45. *shroud*] take shelter.

45. *dregs*] Cf. the "bombard," l. 22.

47, 48. Here, and in lines 51–59 below, Shakespeare gives us (perhaps from some that he had heard sung) fragments of sailors' songs or "chanteys." These, which were in danger of passing away with the sailing ship, are now (May 1918) being revived by the U.S.A. Government.

This is a very scurvy tune to sing at a man's funeral; well, here's my comfort. [*Drinks.*

[Sings.

The master, the swabber, the boatswain, and I,
The gunner, and his mate,
Loved Moll, Meg, and Marian, and Margery,
But none of us cared for Kate;
For she had a tongue with a tang,
Would cry to a sailor, Go hang!
She loved not the savour of tar nor of pitch;
Yet a tailor might scratch her where'er she did itch.
Then, to sea, boys, and let her go hang!

This is a scurvy tune too: but here's my comfort. [*Drinks.*

Cal. Do not torment me:—O!

Ste. What's the matter? Have we devils here? Do you put tricks upon's with salvages and men of Ind, ha? I have not scaped drowning, to be afeard now of your four legs; for it hath been said, As proper a man as ever went on four legs cannot make him give ground; and

53. and Marian] Pope and others omit *and.* 63. *upon's*] *upon us* Steevens and others; *salvages*] *savages* Johnson.

49, 50. *at a man's funeral*] possibly with a reference to the supposed death of his friend Trinculo.

63. *Do you put tricks upon's, etc.*] No doubt trickery had found a place in the public exhibitions of Indians whether dead or alive. "Trick" is used again in the play with a meaning somewhat more extended (IV. 37). As to the expression "salvages and men of Ind" (salvage, old form of "savage"), the mediæval "savage" was more or less a "man of Ind," and *vice versâ*. Cf. *L.L.L.* v. iii. 222 (where we have the American sun-worshipper); and Caliban is "A salvage and deformed slave" (names of actors). "Man of Inde" occurs in Jeremiah xiii. 23 (Coverdale). See also Preface, p. vi.

66. *As proper*] ironically; "as fine a fellow as ever went on crutches cannot make him yield." Or the proverb may be altered to suit "your four legs." Next to Bottom with the ass's head, this is the most ludicrous situation in all Shakespeare. Another link, this, with *M.N.D.* See 77, note.

it shall be said so again, while Stephano breathes at nostrils.

Cal. The spirit torments me:—O!

Ste. This is some monster of the isle with four legs, who hath got, as I take it, an ague. Where the devil should he learn our language? I will give him some relief, if it be but for that. If I can recover him, and keep him tame, and get to Naples with him, he 's a present for any emperor that ever trod on neat's-leather.

Cal. Do not torment me, prithee; I 'll bring my wood home faster.

Ste. He 's in his fit now, and does not talk after the wisest. He shall taste of my bottle: if he have never drunk wine afore, it will go near to remove his fit. If I can recover him, and keep him tame, I will not take too much for him; he shall pay for him that hath him, and that soundly.

Cal. Thou dost me yet but little hurt; thou wilt anon, I know it by thy trembling: now Prosper works upon thee.

69. *at nostrils*] Ff, etc., *at' nostrils* F, *at his nostrils* Rowe, etc., *at's nostrils* various editors. 78, 79.] Two lines of verse, Steevens and others. 87–89.] Variously arranged lines of verse ending—*hurt . . . trembling . . . thee; wilt . . . trembling . . . thee; wilt . . . now . . . thee;* and as two lines ending *anon . . . thee.*

73. *should he learn*] where can he have learned? 75. *recover*] restore.

77. *neat's-leather*] Cf. "As proper men as ever trod upon neat's-leather," *Julius Cæsar*, I. i. 29. Neat's-leather, *i.e.* cow-hide; here we have a euphemism for "that ever lived."

84. *too much, etc.*] As usual, paraphrased by what follows: "I will just take as much as I can get."

88. *trembling*] the effect of being "possessed"; cf. "demoniacal possession"; also, "Mark how he trembles in his ecstasy," *C. of E.* IV. iv. 54. Or perhaps because the drunkard Stephano's hand shakes.

Ste. Come on your ways; open your mouth; here is that which will give language to you, cat: open your mouth; this will shake your shaking, I can tell you, and that soundly: you cannot tell who 's your friend: open your chaps again.

Trin. I should know that voice: it should be—but he is drowned; and these are devils:—O defend me!

Ste. Four legs and two voices,—a most delicate monster! His forward voice, now, is to speak well of his friend; his backward voice is to utter foul speeches and to detract. If all the wine in my bottle will recover him, I will help his ague. Come:—Amen! I will pour some in thy other mouth.

Trin. Stephano!

Ste. Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster: I will leave him; I have no long spoon.

Trin. Stephano! If thou beest Stephano, touch me, and speak to me; for I am Trinculo,—be not afeard,—thy good friend Trinculo.

Ste. If thou beest Trinculo, come forth: I 'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo

100. *well*] omitted, Ff., etc. 101. *utter*] *spatter*, *sputter* are suggestions.

91. *cat*] allusion to proverb, "Good liquor will make a cat speak" (Steevens).

98. *delicate*] used above, II. i. 43.

102. *help*] cure. Cf. *Two Gent.* IV. ii. 47.

103. *Amen*] That's quite enough for that mouth.

108. *I have no long spoon*] "Marry, he must have a long spoon that must eat with the devil," *Comedy of Errors*, IV. iii. 62. In the Morality plays the Devil and the Vice would take food from opposite sides of the same dish with a spoon of great length.

indeed! How camest thou to be the siege of this moon-calf? can he vent Trinculos?

Trin. I took him to be killed with a thunder-stroke. But art thou not drowned, Stephano? I hope, now, thou art not drowned. Is the storm overblown? I hid me under the dead moon-calf's gaberdine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans scaped!

Ste. Prithee, do not turn me about; my stomach is not constant.

Cal. [*Aside*] These be fine things, an if they be not sprites.
That's a brave god, and bears celestial liquor:
I will kneel to him.

Ste. How didst thou scape? How camest thou hither? swear, by this bottle, how thou camest hither. I escaped upon a butt of sack, which the sailors heaved o'erboard, by this bottle! which I made of the bark of a tree with mine own hands, since I was cast ashore.

Cal. I'll swear, upon that bottle, to be thy true subject; for the liquor is not earthly.

Ste. Here; swear, then, how thou escapedst.

126.] This speech is as prose in F. 135, 136.] Editors have arranged these as verse, the first ending either *thy* or *subject*. 137. *how thou escapedst*] *How escapedst thou?* Pope.

115. *siege*] seat; stool; excrement.

116. *moon-calf*] abortion, monstrosity—formed imperfectly through the influence of the moon.

125. *not constant*] unsteady.

131. *butt of sack*] mentioned in the narratives of the wreck. (Sack, probably *vin sec.*)

137. *Here; swear, then*] Stephano still addresses Trinculo, and does not notice Caliban's interruption (135, 136); and the whole line is probably addressed to Trinculo.

Trin. Swum ashore, man, like a duck: I can swim like a duck, I 'll be sworn.

Ste. Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.

Trin. O Stephano, hast any more of this?

Ste. The whole butt, man: my cellar is in a rock by the sea-side, where my wine is hid. How now, moon-calf! how does thine ague?

Cal. Hast thou not dropp'd from heaven?

Ste. Out o' the moon, I do assure thee: I was the man i' the moon when time was.

Cal. I have seen thee in her, and I do adore thee: my mistress show'd me thee, and thy dog, and thy bush.

Ste. Come, swear to that; kiss the book: I will furnish it anon with new contents: swear.

Trin. By this good light, this is a very shallow monster! I afeard of him! A very weak monster! The man i' the moon! A most poor credulous monster! Well drawn, monster, in good sooth!

138. *Swum*] *Swom* F, Rowe, etc.; *Swam* Malone, etc. 150. *I have*] *I've* Dyce. 150–152.] Printed as two lines in F, the first ending *thee*; Steevens reads *thy dog and bush*, thus making the second line metrical. 156. *weak*] *shallow* Ff, Rowe and others.

140. *kiss the book*] Trinculo raises the bottle to his lips; or Stephano puts the bottle to Trinculo's lips.

149. *when time was*] once upon a time.

151. *my mistress*] See note on I. ii. 351 *et seq.* For "dog and bush," cf. *A Midsummer Night's Dream*, V. i. 136:

"This man, with lanthorn, dog, and bush of thorn,
Presenteth moonshine."

154. *furnish it*] perhaps both the moon and the bottle; Stephano may be speaking to both Caliban and Trinculo.

158. *Well drawn*] a splendid draught (of the wine).

Cal. I 'll show thee every fertile inch o' th' island; and I will kiss thy foot: I prithee, be my god.

Trin. By this light, a most perfidious and drunken monster! when 's god 's asleep, he 'll rob his bottle.

Cal. I 'll kiss thy foot; I 'll swear myself thy subject.

Ste. Come on, then; down, and swear.

Trin. I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find it in my heart to beat him,—

Ste. Come, kiss.

Trin. But that the poor monster 's in drink. An abominable monster!

Cal. I 'll show thee the best springs; I 'll pluck thee berries;
I 'll fish for thee, and get thee wood enough.
A plague upon the tyrant that I serve!
I 'll bear him no more sticks, but follow thee,
Thou wondrous man.

160, 161.] Two lines of verse (Johnson), *island* may read *isle*, and from the next line *I will* is omitted by some; Dyce reads *I 'll*.

160. *every fertile inch*] So at twelve years old he showed them to Prospero (I. ii. 338). This is not the idea of an island monster, but of colonists. Note also how "the best springs" occur again (line 173 and I. ii. 338, and III. ii. 75). This difficulty of obtaining fresh water is prominent in the narratives; there also are the "berries" of line 173. Cf. 181, note.

162. *perfidious and drunken*] do not sort well together; a crafty attempt to get at the bottle is not emphasised by "drunken." I should take "perfidious" with "shallow," "credulous," "puppy-headed," and the rest.

174. *I 'll fish for thee*] also above (line 160), "I 'll show thee every fertile inch o' th' island." With these compare:

"you sty me
In this hard rock, whiles you do keep from me
The rest o' the island."

(I. ii. 343–345.) Again, we must respect the ideal if we raise the question, How then should Caliban have liberty to wander at will?

177, 178. *Thou wondrous man . . . a wonder*] Cf. "So rare a wonder'd father" (IV. 123); cf. also "Miranda," etc.

Trin. A most ridiculous monster, to make a wonder of a poor drunkard!

Cal. I prithee, let me bring thee where crabs grow;
And I with my long nails will dig thee pig-nuts;
Show thee a jay's nest, and instruct thee how
To snare the nimble marmoset; I 'll bring thee
To clustering filberts, and sometimes I 'll get thee
Young scamels from the rock. Wilt thou go with me?

Ste. I prithee now, lead the way, without any more talking. Trinculo, the king and all our company else being drowned, we will inherit here: here; bear my bottle: fellow Trinculo, we 'll fill him by and by again.

180–185.] Prose in F. 185. *scamels*] so F and Ff; *Shamois* Theobald and Warburton; *Sea-malls* Hanmer; *Sea-mels* Malone, Keightley; *sea-mells* Steevens and others; *muscles* Wilson; *Staniels* Theobald and others; yet other suggestions are *chamals, stamels, conies.*

180. *crabs*] crab apples.

181. *pig-nuts*] As a boy I knew them by this name; so also, I surmise, did Shakespeare. (Otherwise *earth-nut, hawk-nut, etc. Bunium flexuosum.*)

183. *marmoset*] Possibly from Maundevile's *Travels*, where we have mention of "apes, marmozettes, babewynes."

185. *scamels*]? Sea-Mells (*i.e.* Seamews), or Sea-Owles. Three facts should guide us; they are the epithet "young," the phrase "from the rocks," and the first three letters of the word itself, which, taken in connection with "rocks" and with the locality of the play and its vocabulary in general, should stand for the word "sea." To these three might be added a fourth, as implied in "*sometimes* I'll get thee" (cf. "Another sea-fowl . . . exceeding good meat . . . *those we had in the winter*," Jourdan's pamphlet). And further, as the natural objects in Caliban's speech are mostly English, and some of them eatables; and as the "Sea-Mewe" is in Strachey, and the variant "sea-mell" is authenticated; and further, as the young of sea-gulls were regarded as delicacies,—taking all these facts into consideration, I scarcely think it worth while to give more space to the subject. (The word occurs as a proper name.) But see especially "Sea-Owle," pp. 162, 163.

189. *here; bear my bottle*] To Caliban, say some, but as Stephano assumes the sovereign, he appoints Trinculo cup-bearer. "Take his bottle from him," said Caliban later (III. ii. 73). Later still we hear of "bottles": "Ay, but to lose our bottles in the pool" (IV. 209).

Cal. [Sings drunkenly]
Farewell, master; farewell, farewell!
Trin. A howling monster; a drunken monster!
Cal. *No more dams I'll make for fish;*
Nor fetch in firing
At requiring;
Nor scrape trencher, nor wash dish:
'Ban, 'Ban, Cacaliban
Has a new master:—get a new man.
Freedom, hey-day! hey-day, freedom! freedom, hey-day, freedom!
Ste. O brave monster! lead the way. [*Exeunt.*

ACT III

SCENE I.—*Before Prospero's Cell*

Enter FERDINAND, *bearing a log.*

Fer. There be some sports are painful, and their labour
Delight in them sets off: some kinds of baseness

191.] Rowe and others regard this line as a part of Caliban's song. 196. trencher] trenchering F and *N.S.* 197. Cacaliban] Ca-Caliban Capell. 199. *hey-day*] *high-day* F and *N.S.*

Act III. Scene I.

Before Prospero's Cell, is Theobald's; Pope's is Prospero's Cave. 1. *and*] *but* Pope, etc. 2. *sets*] *set* F.

190. *Sings drunkenly*] This stage-direction of the F should possibly follow Trinculo's words, line 192.

193. No more dams] See new Preface, p. v.

196. trencher] The Folio reading, "trenchering," is by some preferred to Pope's "trencher," on the ground of Caliban being drunk; but it may be questioned whether "scrape trenchering" is not too grotesque.

197.] Note the effect of intoxication—Ca-caliban. For 198, see p. xliv.

Act III. Scene I.

1–4.] Some pastimes demand a good deal of perseverance, but the pleasure they afford is a set-off against the labour they involve; it is often noble to discharge the most menial of occu-

Are nobly undergone, and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead,
And makes my labours pleasures: O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness. I must remove
Some thousands of these logs, and pile them up,
Upon a sore injunction: my sweet mistress
Weeps when she sees me work, and says, such baseness
Had never like executor. I forget:
But these sweet thoughts do even refresh my labours,
Most busy lest, when I do it.

4, 5. *Point . . . Would be*] one line, Pope and others. 5. *as*] *as 'tis* Pope and others. 9. *remove*] *move* Pope, etc. 14. *thoughts*] *thoughts*, F; *labours*] *labour* Theobald and others. 15.] Conjectural readings are—*Most busie least, Least busie, Most busie less, Most busy-less, Most busiless, Most busy, least, Most busiest, Most busied, Most busy lost, Most busy left when idlest, Most busyliest when jaded, Most busiest, when idlest* (Spedding), *Most busily then I do it, Most lustily then I'll to it, Most busy left when I do it.*

pations, and the humblest duties lead to something higher. See I. ii. 242. "And . . . sets off" may more doubtfully be interpreted, "And the labour they involve heightens the pleasure they afford." It is better to regard "delight" as the subj., and "labour" the obj.

6. *which*] used originally of persons, as in the Lord's Prayer.

9–15. *I must remove, etc.*] "I have to remove and make a pile of these logs under pain of severe punishment; Miranda weeps to see me labour in this way, and says that no such menial work was ever done by one so noble. But I am neglecting my task, and no wonder; for these thoughts are delightful, and possess me so fully that I am most busy when I stop to think, and least busy when I pursue my work; (and my labours are so refreshed by these intervals of thought, that they really enable me to get through more work.") Otherwise, "My thoughts are so sweet that they rob the hardest work of pain; which is inversely proportioned to the severity of the labour." The "even" in line 14 serves chiefly to draw attention to the line following. (Deighton would transpose "even" and "most" and read "Even busiliest.")

11. *sore*] severe, harsh. Cf. v. i. 288.

15. *Most . . . it*] I doubt whether it is worth while to suggest any interpretation other than the above, but I may note that the words in brackets follow from the general sense of the passage. Nor need I discuss any of the Textual Notes. The "lest" of the Folio is best regarded as a variant of "least,"

Enter MIRANDA; *and* PROSPERO *at a distance, unseen.*

Mir. Alas, now, pray you,
Work not so hard: I would the lightning had
Burnt up those logs that you are enjoin'd to pile!
Pray, set it down, and rest you: when this burns,
'Twill weep for having wearied you. My father
Is hard at study; pray, now, rest yourself;
He 's safe for these three hours.

Fer. O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

Mir. If you 'll sit down,
I 'll bear your logs the while: pray, give me that;
I 'll carry it to the pile.

Fer. No, precious creature;

17. *you are*] *you're* Hanmer and others, *thou art* Ff, *thou'rt* Rowe, etc. 25. *carry it*] *carry't* Pope and others.

as in Ff. As to the construction "Most busy lest," it is only one other example of the word trickery that Shakespeare derived mostly from John Lyly, and practised to the last; and for something very similar, we may turn to the play which, as I think, he carefully re-read before writing his *Tempest*, viz. his *Mids. N. D.* (v. i. 104, 105). Or, again, in *R. and J.*, i. i. 134:

"I, measuring his affections by my own,
That most are busied when they're most alone."

Nor should "do *it*" be regarded as a difficulty, although the pronoun's grammatical antecedent appears to be "labours"; it might be attracted into the singular by "baseness," or is used generally as the speaker finishes his speech and resumes his "work." It might be added that with the present reading of the Folio the line scans well enough—well enough for *The Tempest*. See also p. iii. *N.S.* suggests as a reading "busy-idlest" (*i.e.* employed in trifles), which Shakespeare wrote as "bizyydlest," and the compositor read as "bizzye lest." It further conjectures "dote" for "do it."

16–19. *I would the lightning*] Something like Miranda's wish in i. ii. 10; and for the hyperbole "when this burns, etc.," cf. *King J.* (iv. i. 60–67):

"The iron of itself, though heat red-hot,
Approaching near these eyes, would drink my tears, etc.";

though the weeping of the wood in *The Tempest* may suggest sap and resin.

17. *enjoin'd*] Cf. "A sore injunction," line 11.

I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.

Mir. It would become me
As well as it does you: and I should do it
With much more ease; for my good will is to it,
And yours it is against.

Pros. Poor worm, thou art infected!
This visitation shows it.

Mir. You look wearily.

Fer. No, noble mistress; 'tis fresh morning with me
When you are by at night. I do beseech you,—
Chiefly that I might set it in my prayers,—
What is your name?

Mir. Miranda.—O my father,
I have broke your hest to say so!

Fer. Admired Miranda!

26. *I had*] *I'ad* Pope and others. 31. [Aside] Capell; *Poor . . . art*] one line, Hanmer; *infected*] *Infected and* Hanmer. 37. *I have*] *I've* Pope and others.

26. *crack*] Often used by Shakespeare in a sense apparently strained, as here; cf. v. 2, "my charms crack not"; and in *Cor.* v. iii. 9 and elsewhere we have a "cracked" heart. Note on v. 2.

29, 30] An unintentional couplet; some others in the play, as lines 24, 25, ending with "pile" and "while," may be couplets intentionally disguised or disarranged (from some former play), or due to marginal alterations.

31, 32. *infected . . . visitation*] Wright connects these words, and we may cf. "visitor" in II. i. 11; but visitation probably means the "visit" Miranda has paid to Ferdinand. Yet cf. "strangely-visited people" (visited with strange diseases), *Mac.* IV. iii. 150.

32. *wearily*] Cf. "verily," II. i. 321.

37, 38. *Admired Miranda! Indeed the top of admiration!*] In this more or less appropriate word-play it is important to notice that "admired" is exactly equivalent to "Miranda"; *i.e.* "admired" in the sense of "one to be marvelled at"; cf. *Macbeth*, III. iv. 110, "with most *admired* disorder." In those days the force of a suffix was both vague and variable; it was even thus with Milton. See also I. ii. 273. As the equivalent of this "admired" we have "admirable" in *M.N.D.* (v. i. 27). The word "admire" in its earlier sense occurs again in v. 154. "These lords At this encounter do so much admire." Later in the play we have (IV. 123), "So rare a wonder'd father," where the poet builds up his "wonder'd" something after the model of "admired," above. We may also note

Indeed the top of admiration! worth
What 's dearest to the world! Full many a lady
I have eyed with best regard, and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear: for several virtues
Have I liked several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she owed,
And put it to the foil: but you, O you,
So perfect and so peerless, are created
Of every creature's best!

Mir. I do not know
One of my sex; no woman's face remember,

that "admiration" means "that which commands wonder and respect." Thus we may turn the whole passage: "A fitting name—*Miranda*—one who commands admiration and wonder—one meet to be, and who must be admired; to you, lady, indeed, I render the homage of admiring wonderment; nay more, I confess to see in you the very perfectness of the wonder of beauty and goodness. Many a lady have I regarded with admiring interest, and often their sweet words have taken captive my too attentive ear; for various good qualities I have liked various women; but for no woman had my admiration been complete; in each I discovered some defect that challenged her noblest virtue, and trampled it underfoot."

46. *foil*] The sense of "foil" in the above (O. Fr. "fouler," "to trample underfoot") may be seen in "and foyle In filthy durt" *Faerie Queene*, v. xi. 33); or the expression may be turned "rendered it liable to defeat"; cf. "Give the French the foil" (*1 Hen. VI.* v. iii. 23). "To *foil* a sword-thrust is to turn it aside." Also a wrestling term.

48. *Of every creature's best*] For this fable of the ideal, which is of frequent occurrence, cf. *As You Like It*, III. ii. 157–160.

49. *no woman's face remember*] We like a work of art to be as flawless as possible; on the other hand, ideal conditions constantly imperil consistency of detail. This has been touched upon in the Introduction. Here some will question,—"But Miranda (I. ii. 46, 47) remembered four or five women who tended her"; and we may reply, "But she was not out three years old; it was far off; it was rather like a dream than an assurance that her remembrance warranted; and the subsequent exile from home she could not remember at all." Let us then freely grant that she remembered no *woman's face*; and on this count the poet is acquitted. But then there would be—if we cared to raise them—a thousand other counts[1] whereon he must be condemned by a too curious scrutiny of detail; for example, Miranda has known three men according to I. ii. 445, but only two men according to this passage; and if

[1] *E.g.* lines 33 and 34; yet the lovers have only just met. (Perhaps from an earlier play. See page xlvii, footnote.

Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skilless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you;
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.

Fer. I am, in my condition,
A prince, Miranda; I do think, a king;
I would, not so!—and would no more endure
This wooden slavery than to suffer

53. *I am*] *I'm* Pope and others. 59. *I therein do*] *I do* Pope, etc., *Therein* Steevens. 62. *to suffer*] *I would suffer* Pope and others, *to suffer tamely* Dyce.

she remembered women, should she not also have remembered men—Gonzalo or those who hurried them aboard the bark; and was there not among all her father's books, some picture of man or woman? Caliban later speaks of "houses" (III. ii. 105), he recognises in Trinculo a "pied ninny," and so we might continue almost indefinitely. On the other hand, let us take one example to prove how careful Shakespeare was even of detail; what, from a woman's point of view, would be the chief difficulty in regard to this ideal of a girl who grew up almost from infancy to maidenhood on a desert island where no woman was? Certainly, her dresses; and yet her appearance forced from a prince, when he chanced upon her, the most unqualified admiration—"most sure the goddess On whom these airs attend!" Now look at the list of articles supplied to the exiles by the good Gonzalo; of six that are specified, one half is clothing—"rich garments, linens, stuffs." Yet again we are forced back into the refuge of the ideal, as we wonder how the father dressed his child, how the dresses could have been fitted to the years that grew up from three to fifteen, how they could have fallen in with the fashion of the later day, when the prince arrived, and all the rest of the doubts and inconsistencies that are tacitly admitted by all who enter with a right spirit into the regions of the ideal. See also page iii.

52. *features*] used of the body generally (Old French "faiture," the fashion, make). "What men and women are like (or, how people look) in other parts I know not."

62. *This wooden, etc.*] The metre is restored by Pope's reading "than I would suffer."

62. *wooden slavery*] slavery of carrying wood. An interesting example of what is so abundant in

The flesh-fly blow my mouth. Hear my soul speak:
The very instant that I saw you, did
My heart fly to your service; there resides,
To make me slave to it; and for your sake
Am I this patient log-man.

Mir. Do you love me?

Fer. O heaven, O earth, bear witness to this sound,
And crown what I profess with kind event,
If I speak true! if hollowly, invert
What best is boded me to mischief! I,
Beyond all limit of what else i' the world,
Do love, prize, honour you.

Mir. I am a fool
To weep at what I am glad of.

Pros. Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between 'em!

Fer. Wherefore weep you?

Mir. At mine unworthiness, that dare not offer
What I desire to give; and much less take

69. *event,*] *event* F.

Shakespeare—phrase or clause condensed into a single adjective. So in this play we have also "old cramps" (cramps that afflict the aged) (I. ii. 369), "human care" (I. ii. 346), "the care I should bestow on a human being," and many others.

63. *blow*] To foul, sully (Schmidt). Cf. v. 284.

67. *Do . . . me?*] Such is the context, that never in life or in literature has this simple question been put so sweetly.

69. *kind event*] a favourable (or appropriate) result. "Kind" may be chosen as alliterative with "crown." Let my declaration lead swiftly on to happiness.

70. *hollowly*] insincerely, falsely.

70. *invert*] turn to misfortune whatever good fortune is in store for me. Occurs in *Troilus and Cr.*, v. ii. 122.

72. *what else*] whatsoever else.

74. *encounter*] meeting. Cf. v. 154.

75. *Heavens rain grace*] Cf. "The heavens rain odours," *Twelfth Night*, III. i. 95, 96, and Milton's famous "rain influence." Also Tennyson, "All starry culmination drop Balm-dews"; or, "And balmy drops in summer dark Slide from the bosom of the stars." Cf. IV. i. 18.

77. *mine unworthiness, that*] See note on II. ii. 11.

What I shall die to want. But this is trifling;
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife, if you will marry me;
If not, I 'll die your maid: to be your fellow
You may deny me; but I 'll be your servant,
Whether you will or no.

Fer. My mistress, dearest;
And I thus humble ever.

Mir. My husband, then?

Fer. Ay, with a heart as willing
As bondage e'er of freedom: here 's my hand.

Mir. And mine, with my heart in 't: and now farewell
Till half an hour hence.

Fer. A thousand thousand!

[*Exeunt Fer. and Mir. severally.*

Pros. So glad of this as they I cannot be,
Who are surprised withal; but my rejoicing

91. Exeunt . . . severally] Capell, Exeunt F. 93. *withal*] *with all* F.

79. *to want*] through wanting. The construction is common, though in this instance it may have been partly suggested by "to give" (line 78).

79, 80. *this . . . it*] Even pronouns become vassals of such modesty.

84. *maid*] In two senses—(1) unmarried; (2) servant. "Wife" corresponds to "fellow" in the context, and "maid" partly to "servant."

84. *fellow*] companion, equal.

87. *thus humble*] Ferdinand is probably kneeling.

91. *thousand*] Sc. farewells.

91. Exeunt Fer. and Mir. severally] The Folio has Exeunt. We must suppose that Ferdinand carries off his log with him; Miranda has been careful to say "those logs" (line 17), and then "set *it* down"; otherwise we might question the manner of Ferdinand's entrance and exit.

93. *Who are surprised withal*] It matters little not whether we adopt the "with all" of the Folio or "withal" as conjectured by Theobald; and it is possible that Shakspeare purposely (as not seldom) left the sense vague. "This happiness comes to them as a surprise; I, of course, foreknew it; but after all, every joy, and indeed almost everything, is new and wonderful to the young, this love especially." Cf. "She is athirst, and drinking up her wonder; Earth to her is young" (Meredith). Cf. v. i. 184.

At nothing can be more. I 'll to my book;
For yet, ere supper-time, must I perform
Much business appertaining. [*Exit.*

SCENE II.—*Another part of the Island.*

Enter CALIBAN, STEPHANO, *and* TRINCULO.

Ste. Tell not me;—when the butt is out, we will drink water; not a drop before: therefore bear up, and board 'em. Servant-monster, drink to me.

Trin. Servant-monster! the folly of this island! They say there 's but five upon this isle: we are three of them; if th' other two be brained like us, the state totters.

Ste. Drink, servant-monster, when I bid thee: thy eyes are almost set in thy head.

Trin. Where should they be set else? he were a brave monster indeed, if they were set in his tail.

Ste. My man-monster hath drowned his tongue in sack: for my part, the sea cannot drown me;

96. *appertaining*] *appertaining to my project* Keightley. II. 5, *folly*] *N.S.* suggests *Sophy*.

94. *my book*] The magician's "book," which plays its mysterious part so often in connection with the black art, need not be too closely identified; in the Middle Ages the scholar's study was not seldom regarded with superstition. See also note on v. 55.

Scene II.

2, 3. *bear up, and board 'em*] "Up with the helm, after the enemy, and board him." Literalised, "Have another pull at the bottle."

3. *Servant-monster*] Intr., p. xxii.

5. *the folly of this island*] Whether a toast or no, the phrase is a sly reflection on sundry follies or fallacies connected with contemporary plantations, whose state often tottered.

10. *set*] closed or half closed, as in a drunken stare. Cf. II. i. 229.

14. *man-monster*] an interesting definition of Caliban.

I swam, ere I could recover the shore, five-and-thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard.

Trin. Your lieutenant, if you list; he 's no standard.

Ste. We 'll not run, Monsieur Monster.

Trin. Nor go neither; but you 'll lie, like dogs, and yet say nothing neither.

Ste. Moon-calf, speak once in thy life, if thou beest a good moon-calf.

Cal. How does thy honour? Let me lick thy shoe. I 'll not serve him, he is not valiant.

Trin. Thou liest, most ignorant monster: I am in case to justle a constable. Why, thou deboshed fish, thou, was there ever man a coward that hath drunk so much sack as I to-day? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

Cal. Lo, how he mocks me! wilt thou let him, my lord?

Trin. "Lord," quoth he! That a monster should be such a natural!

Cal. Lo, lo, again! bite him to death, I prithee.

Ste. Trinculo, keep a good tongue in your head: if you prove a mutineer,—the next tree! The

29. *deboshed*] *debauched* various editors. 32. *tell a*] *tell me a* Ff, Rowe.

19. *standard*] standard-bearer. Trinculo puns on the word, for Caliban is reeling drunk, and cannot stand. Also a conduit. v. *run* (*N.S.*).
21. *run*] from the enemy.
22. *go*] walk.
22. *lie*] Again a pun.
28, 29. *in case to*] in a condition to.
29. *deboshed*] Probably with a long *o*; cf. O. F. *Desbauché*; also *deboisht* (in De la Warre's *Despatch*, p. 161). (*Desbauché*, Deboshed, Cotgrave.) Refers chiefly to drinking (Beeching).
32. *monstrous*] Again a pun, three times involved.
37. *natural*] See note on I. ii. 418.

poor monster 's my subject, and he shall not suffer indignity.

Cal. I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

Ste. Marry, will I: kneel and repeat it; I will stand, and so shall Trinculo.

Enter ARIEL, *invisible.*

Cal. As I told thee before, I am subject to a tyrant, a sorcerer, that by his cunning hath cheated me of the island.

Ari. Thou liest.

Cal. Thou liest, thou jesting monkey, thou:
I would my valiant master would destroy thee!
I do not lie.

Ste. Trinculo, if you trouble him any more in 's tale, by this hand, I will supplant some of your teeth.

Trin. Why, I said nothing.

Ste. Mum, then, and no more. Proceed.

Cal. I say, by sorcery he got this isle;
From me he got it. If thy greatness will

43–45.] As verse; see note below. —as prose in F; see note below. 48–50.] Arranged thus—apparently 56. *supplant*] displace. Cf. II. i. 271 and III. iii. 70. 60, 61. *isle; From me*] *Isle From me*, F; the text is Theobald's.

43. *I thank my noble lord*] This speech of Caliban, as Steevens conjectured, could be made more metrical by some trifling omissions; thus—

"I thank my noble lord. Wilt thou be pleased
To hearken once again the suit I made thee?"

and a former speech (line 34) by omitting "my"; this, however, is not so essential. As to the apparent prose in lines 48, 49, 50, any attempt at a metrical arrangement is unsatisfactory, although several could be suggested. Yet Caliban, like Ariel, is a most ideal creation, and Shakespeare evidently intended that he should use the ideal language of verse. Ariel is further idealised by his occasional utterance of rhyme and song.

Revenge it on him,—for I know thou darest,
But this thing dare not,—

Ste. That 's most certain.

Cal. Thou shalt be lord of it, and I 'll serve thee.

Ste. How now shall this be compassed? Canst thou bring me to the party?

Cal. Yea, yea, my lord: I 'll yield him thee asleep,
Where thou mayst knock a nail into his head.

Ari. Thou liest; thou canst not.

Cal. What a pied ninny 's this! Thou scurvy patch!
I do beseech thy greatness, give him blows.
And take his bottle from him: when that 's gone,
He shall drink nought but brine; for I 'll not show him
Where the quick freshes are.

Ste. Trinculo, run into no further danger: interrupt the monster one word further, and, by this hand, I 'll turn my mercy out o' doors, and make a stock-fish of thee.

Trin. Why, what did I? I did nothing. I 'll go farther off.

Ste. Didst thou not say he lied?

63. *dare not,—*] *dare not.* F, *dares not—* Theobald and others. 65. *thee*] in italics, Hanmer. 66. *now*] omitted by Pope and Hanmer. 81. *farther*] *no further* Ff, Rowe and others.

65. *Thou shalt be lord of it*] Like Gonzalo's, the end of Caliban's commonwealth forgets its beginning.

71. *pied ninny*] referring to the motley dress of the jester. "Pied," *i.e.* variegated like the plumage of a "pie" or "magpie." "Ninny," from Italian "Ninno," a child.

71. *patch*] jester; so called from his patch-like dress. Otherwise clown, simpleton; cf. *Mer. of Ven.*, II. v. 45, and see p. 178, footnote.

75. *quick freshes*] Ovid's "vivis frontibus"; "freshes" (otherwise "freshets") are streams of fresh water; "quick" may also strengthen the idea of motion. Cf. I. ii. 338.

79. *make a stock-fish of thee*] "Beat thee as a stock-fish (dried cod) is beaten before it is boiled" (Dyce).

Ari. Thou liest.

Ste. Do I so? take thou that. [*Beats him.*] As you like this, give me the lie another time.

Trin. I did not give the lie. Out o' your wits, and hearing too? A pox o' your bottle! this can sack and drinking do. A murrain on your monster, and the devil take your fingers!

Cal. Ha, ha, ha!

Ste. Now, forward with your tale.—Prithee, stand farther off.

Cal. Beat him enough: after a little time,
I 'll beat him too.

Ste. Stand farther.—Come, proceed.

Cal. Why, as I told thee, 'tis a custom with him
I' th' afternoon to sleep: there thou mayst brain him,
Having first seized his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife. Remember

84. *take thou*] *take you* F 3, F 4, Rowe and others. [Beats him] added by Rowe; *As*] *An* Keightley conject. 86–88, *I . . . do*] as two lines of verse (?) in F. Perhaps doggerel from an earlier version (*N.S.*). 86. *give the lie*] *give thee the lie* F 4, Rowe. 88. *murrain*] F 3, F 4, Rowe; F has *murren*. 94. *farther*] *further* Ff. 96. *there*] *then* Dyce; *where* Jervis.

86. *Out o' your wits*] Have you lost your wits and your right faculty of hearing?

88. *A murrain*] the "red plague" of I. ii. 364.

91. *Prithee, etc.*] Possibly (as also in line 94) addressed to Caliban, for "The sea-calf's savour was So passing sour" (Chapman's *Odyssey*); or, as Trinculo said, "He smells like a fish: a very ancient and fish-like smell." Possibly, however (see ll. 80 and 81), the words are addressed to Trinculo.

96. *there*] Often used with a connotation of time, and means "on that occasion"; as in *Romeo and Juliet*, II. iv. 193, "And there she shall at Friar Laurence' cell"; or Tennyson in *Locksley Hall*, "There (when that happy time comes) the common sense of most shall hold a fretful realm in awe." "Where" is similarly used in this play—"Where we, in all her trim, freshly beheld" (v. 236).

99. *wezand*] wind-pipe.

First to possess his books; for without them
He 's but a sot, as I am, nor hath not
One spirit to command: they all do hate him
As rootedly as I. Burn but his books.
He has brave utensils,—for so he calls them,—
Which, when he has a house, he 'll deck withal.
And that most deeply to consider is
The beauty of his daughter; he himself
Calls her a nonpareil: I never saw a woman,
But only Sycorax my dam and she;
But she as far surpasseth Sycorax
As great'st does least.

Ste. Is it so brave a lass?

Cal. Ay, lord; she will become thy bed, I warrant,

103. *books.*] *Bookes*, F. 105. *deck*] *deck't* Hanmer and others. 108. *never saw a*] *ne'er saw* Pope and others. 109. *she*] *her* Hanmer; see note on line 106, below. 111. *great'st*] *greatest* Rowe and others; *does least*] *does the least* Rowe and others.

101. *sot*] Caliban's speech is not that of a man so deep in drink that his eyes are almost set in his head; and we may suppose that the word "sot" has its French meaning of "fool," without any reference to what ought to be Caliban's very drunken condition.

103. *Burn but*] "but" may be used in two senses—(1) Only be sure to burn his books; (2) Burn nothing but his books. The latter meaning might explain the mention of the "brave utensils," which must not be burnt; and in the Folio "books" is followed only by a comma. See also note on v. 55.

104. *utensils*] (útensĭls) Why does Caliban add in a parenthesis "for so he calls them"? Does he mean "Thus I account for the word in my vocabulary"? Possibly this, and a good deal more, although in line 108 "nonpareil" is accounted for in much the same way. The word "utensil" occurs only once again in Shakespeare; here its meaning is very doubtful; and as to Caliban's knowledge of houses and their being decked with elegant furniture, see note on line 49 in former Scene.

106.] The omission of the relative in this line, and the use of the active for the passive infinitive, are idioms found in other writers and in other languages. Their consideration belongs properly to a separate treatise; but Shakespeare's range of authorship is so wide that we may regard at least some examples as characteristic of his language. They might further be classified according as they are due to knowledge or ignorance or carelessness; the use of "she" for "her" in line 109 would probably be assigned to the third of these causes.

108. *nonpareil*] Appendix I. p. 160

And bring thee forth brave brood.

Ste. Monster, I will kill this man: his daughter and
I will be king and queen,—save our graces! 115
—and Trinculo and thyself shall be viceroys.
Dost thou like the plot, Trinculo?

Trin. Excellent.

Ste. Give me thy hand: I am sorry I beat thee;
but, while thou livest, keep a good tongue in 120
thy head.

Cal. Within this half hour will he be asleep:
Wilt thou destroy him then?

Ste. Ay, on mine honour.

Ari. This will I tell my master.

Cal. Thou makest me merry; I am full of pleasure: 125
Let us be jocund: will you troll the catch
You taught me but while-ere?

Ste. At thy request, monster, I will do reason, any
reason.—Come on, Trinculo, let us sing. [*Sings.*

Flout 'em and scout 'em, 130
And scout 'em and flout 'em;
Thought is free.

124. [Aside] Capell. 127. *while-ere?*] *whileare?* F. 128. *any*] *and* Ff, Rowe.

126. *troll the catch*] "troll" may be a strengthened form of "roll" (Germ. *trollen*, Dutch *drollen*), and so mean to circle round in a rollicking fashion; and "catch" is a song so arranged that the second singer "catches up" or begins the first line just as the first singer is beginning the second line; and so on. (Imitated by Tennyson in "To troll a careless careless tavern catch.") Cf. "round," "roundelay," "canon in unison."

127. *while-ere*] (Folio "whileare"); the only instance in Shakespeare; but the word (in both forms) occurs in Chaucer, Spenser, etc. More usually the parts[a (little) while before, "a short time since"]are reversed in "erewhile."

130. scout] "But *cout*" (F) = "colt" = "befool" (*N.S.*).

132. Thought is free] Probably the burden of a song, quoted by Maria in *Twelfth Night* (I. iii. 73) in a way that points to its meaning of unfavourable or critical or hypocritical thought; and the freedom of such thought, as we gather from the whole play, is assumed only by such irre-

Cal. That 's not the tune.

[*Ariel plays the tune on a tabor and pipe.*

Ste. What is this same?

Trin. This is the tune of our catch, played by the picture of Nobody.

Ste. If thou beest a man, show thyself in thy likeness: if thou beest a devil, take 't as thou list.

Trin. O, forgive me my sins!

Ste. He that dies pays all debts: I defy thee. Mercy upon us!

Cal. Art thou afeard?

Ste. No, monster, not I.

Cal. Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,

146. *Sometimes*] *Sometime* Dyce and others; cf. *sometime* in next line, and in II. ii. 9; but we have *sometimes* in II. ii. 175, and *sometimes* is the reading of Ff in line 147; *twangling*] *twanging* Pope and others. 147. *sometime*] see former note.

sponsible bondage as that of Caliban, or by such moral bondage as that of his associates. Cf. p. xlv; for the proverb, see Heywood's collection.

133. tabor] small drum, worn at the side; cog. tambourine. "You shall heare in the ayre the sound of tabers and other instruments . . . by evill spirites that make these soundes," Marco Paolo, *Travels*, tr. Frampton, 1579.

136. *picture of Nobody*] Some topical allusion, possibly to the picture of a man all head and legs and arms (but no body) which appeared on the title-page of an old comedy of 1606, "*No-body and Somebody*." The device was also employed for sign-boards of shops, and something like it was prefixed to a ballad, "The Well-Spoken Nobody."

138. *take 't as thou list*] is open to a double interpretation—(1) Show yourself in what shape you will; (2) Take my remark as you will, and do what you will. Cf. Stephano's next speech, "I defy thee."

144.] For this speech of Caliban, see Introduction, p. xxxvii.

146. *twangling*] Pope would read "twanging"; but cf. "twangling Jack" in *Taming of the Shrew*, II. i. 159. Tennyson has "twangling violin." "Twangling" is certainly more effective in the context.

That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me; that, when I waked,
I cried to dream again.

Ste. This will prove a brave kingdom to me, where
I shall have my music for nothing.

Cal. When Prospero is destroyed.

Ste. That shall be by and by: I remember the story.

Trin. The sound is going away; let's follow it,
and after do our work.

Ste. Lead, monster; we'll follow. I would I could
see this taborer; he lays it on.

Trin. Wilt come? I'll follow, Stephano. [*Exeunt.*

SCENE III.—*Another part of the Island.*

Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO, *and others.*

Gon. By 'r lakin, I can go no further, sir;
My old bones ache: here's a maze trod, indeed,

148. *had*] *have* Allen. 151. *that*] om., Pope; *that, when*] *then when* Theob. 160. *taborer*] See note on line 133. 161.] Note below.

Scene III.

Another . . . Island] Theobald. 2. *ache*] F has *akes*, Ff have *ake*.

152. For this speech and its music, see Introd., p. xxxvii. The speech of Ferdinand, I. ii. 387–395, testifies to the nobler qualities of a nature not barbarian. In either, the love of music is a virtue. Contrast with the brutal indifference of Trinculo and Stephano. Note also "Holy" Gonzalo's appreciation of music (III. iii. 19).

161.] Trinculo's "Wilt come?" may be addressed to Caliban, and the comma after "follow" should be omitted, as in the F reading. Otherwise "wilt come" may be given to Stephano, and then a comma would be required after "follow," as in the text. Or, again, Trinculo's "Wilt come" may still be addressed to the lingering Caliban, and the reading of "I'll follow, Stephano," remain as in text.

Scene III.

1. *lakin*] Ladykin—the V. Mary.

Through forth-rights and meanders! By your patience,
I needs must rest me.

Alon. Old lord, I cannot blame thee,
Who am myself attach'd with weariness,
To the dulling of my spirits: sit down, and rest.
Even here I will put off my hope, and keep it
No longer for my flatterer: he is drown'd
Whom thus we stray to find; and the sea mocks
Our frustrate search on land. Well, let him go.

Ant. [*Aside to Seb.*] I am right glad that he 's so out of hope.
Do not, for one repulse, forego the purpose
That you resolved to effect.

Seb. [*Aside to Ant.*] The next advantage
Will we take thoroughly.

Ant. [*Aside to Seb.*] Let it be to-night;
For, now they are oppress'd with travel, they
Will not, nor cannot, use such vigilance
As when they are fresh.

Seb. [*Aside to Ant.*] I say, to-night: no more.

[*Solemn and strange music.*

3. *forth-rights*] F 3, F 4; *fourth rights* F; *forth rights* F 2. 8. *flatterer*] *flatterers* Ff. 11. [Aside to Seb.] Hanmer. 13, 17. [Asides] Capell. 14. *thoroughly*] *throughly* F. 15. *travel*] *trauaile* F; *travell* F 3, F 4. 17.] Following the speech of Antonio, Folio stage-direction reads, Solemne and strange Musicke: and Prosper on the top (invisible). Enter seuerall, etc. For *on the top* Malone subs. *above*. For *salutation* F reads *salutations*.

3. *forth-rights and meanders*] paths sometimes straight, sometimes winding (like those in an artificial maze); cf. v. 242.

5. *attach'd*] seized; used figuratively in its legal sense. The word has a curious history.

10. *frustrate*] Participle left in Latin form, like Milton's "uncreate," etc. If our English *d* is added, it is but the Latin formative suffix (*t*) over again. (Here used as adjective).

12. *forego*] Folio "forgoe."

14. *thoroughly*] Folio "throughly" rectifies the metre. "The next . . . throughly," one line in F.

Alon. What harmony is this?—My good friends, hark!
Gon. Marvellous sweet music!

Enter PROSPERO *above, invisible. Enter several strange Shapes, bringing in a banquet: they dance about it with gentle actions of salutation; and, inviting the King, etc., to eat, they depart.*

Alon. Give us kind keepers, heavens!—What were these?
Seb. A living drollery. Now I will believe
That there are unicorns; that in Arabia
There is one tree, the phœnix' throne; one phœnix
At this hour reigning there.
Ant. I 'll believe both;
And what does else want credit, come to me,
And I 'll be sworn 'tis true: travellers ne'er did lie,
Though fools at home condemn 'em.
Gon. If in Naples

20. *heavens!*] *heauēs* F, *heavens* Ff. *them*— Malone and others.

27. *'em*] so Ff and many editors,

19. S.D. to *invisible*] (after l. 17, *N.S.*) "above" F; "on the top," that is on the balcony which was at the back of the stage and above it; or possibly, in some "creaking throne" let down from the ceiling.

19. bringing in a banquet] The magician was often represented as being able to conjure up delusive visions of flowers, animals, trees, fruit, and especially banquets.

20. *keepers*] guardian angels (*Ham.* I. iv. 39).

21. *A living drollery*] A puppet-show in which the figures are alive, and not, as usual, merely dressed-up wood. Cf. Introd., p. xxiii, top.

23. *the phœnix*] The myth of immortality through fire stands naturally almost first among myths. In the classics from Hesiod to Pliny, and in almost all other literatures we find this famous bird. Skelton says:

"Plinni showeth al
In his *Story Natural*
What he doth finde
Of the phenix kinde";

but Shakespeare may have got it from Lyly's storehouse of natural history wonders—"For as there is but one Phœnix in the world, so there is but one tree in Arabia wherein she buyldeth" (*Euphues*).

25. *And . . . credit*] Cf. "And what is else not to be overcome," *Par. Lost*, i. 109. The meaning is "Bring me any other improbable story, and I will, etc."

I should report this now, would they believe me?
If I should say, I saw such islanders,—
For, certes, these are people of the island,—
Who, though they are of monstrous shape, yet, note,
Their manners are more gentle-kind than of
Our human generation you shall find
Many, nay, almost any.

Pros. [*Aside*] Honest lord,
Thou hast said well; for some of you there present
Are worse than devils.

Alon. I cannot too much muse
Such shapes, such gesture, and such sound, expressing—
Although they want the use of tongue—a kind
Of excellent dumb discourse.

Pros. [*Aside*] Praise in departing.

Fran. They vanish'd strangely.

29. *islanders*] Ff, *Islands* F. 32. *gentle-kind*] Theobald and others, *gentle, kinde* F. 34. [Aside] Capell. 36. *muse*] F, F 2, F 3; *muse*, F 4; *muse;* Capell; *muse*— Keightley. 39. *excellent dumb*] *excellent-dumb* Walker. Fran.] some suggest Gon. See II. i. 113.

31. *Who, though, etc.*] a characteristic anacoluthon.

32. *gentle-kind*] Folio "gentle, kinde," which is probably correct; for as I have pointed out (note on I. ii. 27) "gentle" is one of the special vocables of the play, and "kind" is added to explain it. Of itself it qualifies "manners," as in the stage-direction (foll. l. 19) it qualifies "actions of salutation" (otherwise = "gently-kind"). Note the rhymes "kind" and "find."

36. *muse*] in its older sense of "wonder, wonder at." "Much I *muse*, How that same knight should doe so fowle amis," *Faerie Queene*, II. xix. I. *The Tempest* abounds in such archaic uses, which point to its later date. Cf. *Macbeth*, III. iv. 85.

39. *Praise in departing*] a proverbial expression; "do not praise your host or his entertainment too soon; wait to see how all will end." We have an allusion to this in *W. T.* I. ii. 9; "Stay your thanks awhile, And pay them when you part."

Seb. No matter, since
They have left their viands behind; for we have stomachs.—
Will 't please you taste of what is here?

Alon. Not I.

Gon. Faith, sir, you need not fear. When we were boys,
Who would believe that there were mountaineers
Dew-lapp'd like bulls, whose throats had hanging at 'em
Wallets of flesh? or that there were such men
Whose heads stood in their breasts? which now we find
Each putter-out of five for one will bring us
Good warrant of.

Alon. I will stand to, and feed,

40. *No*] *'Tis no* Hanmer. 41. *They have*] *They've* Pope. 48. *putter-out*] Capell, *putter out* F; *of five for one*] F; other readings, *on five for one, of one for five, of five for ten, at five for one.* 43. Gon.] *N.S.* suggests Ant.

25. *Dew-lapp'd*] Another reminiscence of *A Midsummer Night's Dream*—"Dew-lapp'd like Thessalian bulls" (IX. i. 119); and the previous line, "with ears that sweep away the morning dew," gives us the meaning of "dew-lap," viz. the skin pendulous from the throats of cows, etc., which laps or licks up the dew. Here it represents (1) the goître, (2) a species of ape; and the ape figures again in the next line, "whose heads stood in their breasts"; and later in the play they have "foreheads villanous low"; all this, and

"The Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders"

(*Othello*, I. iii. 144, 145), the poet may have obtained from such books of travel and discovery as Maundevile, Hakluyt, Raleigh. Appendix I. p. 170.

46. *Wallets*] According to Skeat this is a cognate form of "wattle," the matted fleshy skin that hangs from the neck of the turkey, etc.

48. *Each putter-out of five for one*] all who insure themselves against the risks of travel at the rate of £5 to be paid to them on their safe return for every £1 they deposit previous to their departure. Though his work—like the Elizabethan literature generally—is largely influenced by the subject of travel, Shakespeare does not hesitate to express distrust or contempt when he alludes to travel mongers. Cf. *Every Man out of his Humour*, II. i.

Athough my last: no matter, since I feel
The best is past. Brother, my lord the duke,
Stand to, and do as we.

Thunder and lightning. Enter ARIEL *like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.*

Ari. You are three men of sin, whom Destiny,—
That hath to instrument this lower world
And what is in 't,—the never-surfeited sea
Hath caused to belch up you; and on this island,
Where man doth not inhabit,—you 'mongst men
Being most unfit to live. I have made you mad;
And even with such-like valour men hang and drown
Their proper selves.

[*Alon., Seb., etc., draw their swords.*

You fools! I and my fellows
Are ministers of Fate: the elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish

53–55. *Destiny,— . . . in't*] the parenthesis is Pope's. 54. *instrument*] *instruments* F 4. 56. *belch up you*] *belch you up* F 4, Rowe and others; *belch up; yea*, Staunton, etc. 62. *whom*] *which* Hanmer. 63. *bemock'd-at stabs*] *bemockt-at-stabs* F. 64. *still-closing*] *still closing* F, Rowe, etc.

50, 51. *last . . . past*] (III. i. 29, note).

52. like a harpy] "With thine angel's face . . . with thine eagle's talons" (*Pericles*, IV. iii. 48). Possibly Shakespeare's harpies came to him from Virgil through Phaer (1558).

52. with a quaint device] by an ingenious stage contrivance, which made it appear that the harpy swallowed the food. Cf. "devouring," line 84.

53.] "You (Alon., Ant., Seb.) are three sinful men, whom Providence, that makes this world the instrument of its purposes, hath caused the ever-hungry sea to belch up." The redundant "you" is due to the parenthesis; and it follows "up" because "belch up" is regarded as one word. But *N.S.* reads "up—yea."

54. *to*] Cf. II. i. 74, note.

64. *still-closing*] that always close up again. Cf. "still-vex'd" (I. ii. 229).

One dowle that 's in my plume: my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths,
And will not be uplifted. But remember,—
For that 's my business to you,—that you three
From Milan did supplant good Prospero;
Exposed unto the sea, which hath requit it,
Him and his innocent child: for which foul deed
The powers, delaying, not forgetting, have
Incensed the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce by me:
Lingering perdition—worse than any death
Can be at once—shall step by step attend
You and your ways; whose wraths to guard you from,—
Which here, in this most desolate isle, else falls

65. *plume*] *plumbe* F, *plumb* F 4. 67. *strengths*] *strength* F 4, Rowe. 71. *requit it*] *requited* Wilson. 77. *Lingering*] *Lingring* F. 79. *wraths*] F, *wrath* Theobald and others.

65. *dowle . . . plume*] "Dowle" (still in Shropshire dialect; possibly Fr. "douillet," Lat. "ductilis") is alliterative with "diminish"—damage the smallest downy feather in my wing (or plumage). "Plume" in Shakespeare is usually referred to the head; here we may read possibly as above; for the Latin is "sed neque vim *plumis* ullam . . . accipiunt."

65. *my fellow-ministers*] Was it for stage convenience that Shakespeare employed only one harpy? As to the fellow-ministers, they had departed before line 19, and do not seem to have reappeared, and could hardly be menaced by the drawn sword; perhaps the explanation is for the audience (and the author), and may compare with "These our actors, As I foretold you, were all spirits, and Are melted into air, into thin air" (IV. 150).

66. *like invulnerable*] The Folio has "like—invulnerable." "Like" may here mean partly "alike" and partly "like to me."

79. *whose*] refers to "powers" and "they" (ll. 73 and 76); but some find its antecedent in "seas," etc., l. 74.

80. *falls*] may be a northern plural; but "wraths," represented by the relative "which," is at a distance, and "isle" is close at hand; and if "falls" is singular, it is but one among many such instances in Shakespeare, or in this play (see note I. i. 16).

Upon your heads,—is nothing but heart-sorrow
And a clear life ensuing.

He vanishes in thunder; then, to soft music, enter the Shapes again, and dance, with mocks and mows, and carrying out the table.

Pros. Bravely the figure of this harpy hast thou
Perform'd, my Ariel; a grace it had, devouring:
Of my instruction hast thou nothing bated
In what thou hadst to say: so, with good life
And observation strange, my meaner ministers
Their several kinds have done. My high charms work,
And these mine enemies are all knit up
In their distractions: they now are in my power;
And in these fits I leave them, while I visit
Young Ferdinand,—whom they suppose is drown'd,—
And his and mine loved darling [*Exit above.*

81. *heart-sorrow*] *hearts-sorrow* F and Ff, *heart's-sorrow or heart's sorrow* Rowe. 82. Stage-direction, mocks] mopps Theobald. 86. *life*] *list* Johnson. 90. *now*] om., Pope. 91. *while*] *whilst* Rowe. 93. *mine*] *my* Rowe.

81. *is nothing but*] there is no alternative but. N.B. *Epilogue*, l. 17 note.

82. *clear*] free from blame; "so clear in his great office," *Mac.* I. vii. 18.

83. *Bravely, etc.*] You made a very good harpy, Ariel, and played your part to perfection; you are always a dainty sprite, and there was something graceful even in your raid upon the banquet; and in your speeches you omitted none of my instructions. My inferior spirits, moreover, acted their respective parts to the life, and with a remarkably exact performance of every particular. Cf. *Cymb.* III. iii. 96. For "observation" cf. *M.N.D.* IV. i. 109. Or "observation" = "compliance." "Devouring"? mispr. for "devoiring," *i.e.* serving, waiting at table (*N.S.*).

87. *strange*] wonderful; so we have "strangely stood the test" (IV. 7).

88. *Their several kinds*] suited to their several natures. Cf. *Ant.* V. ii. 264, "The worm will do his kind" (act according to his nature).

88. *high charms*] Cf. "high wrongs," v. 25; "a most high miracle," v. 177; "so high a hope," II. i. 241.

88. *work*] Cf. "works," I. ii. 493.

89. *all knit up*] Cf. "My spirits, as in a dream, are all bound up," I. ii. 486. "Knit up" occurs also in *M.N.D.* v. 192. "Up" in the above is equivalent to "entirely."

92. *whom*] Again sense before grammar: we have a combination of "whom they suppose to be drown'd," and "who, as they suppose, is drown'd."

93. *his and mine*] See II. i. 254; and cf. *Cymb.* v. v. 186. For "and mine," *N.S.* suggests "admired."

Gon. I' the name of something holy, sir, why stand you
In this strange stare?
Alon. O, it is monstrous, monstrous! 95
Methought the billows spoke, and told me of it;
The winds did sing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounced
The name of Prosper: it did bass my trespass.
Therefore my son i' th' ooze is bedded; and 100
I 'll seek him deeper than e'er plummet sounded,
And with him there lie mudded. [*Exit.*
Seb. But one fiend at a time,
I 'll fight their legions o'er.
Ant. I 'll be thy second.
[*Exeunt Seb. and Ant.*
Gon. All three of them are desperate: their great guilt,
Like poison given to work a great time after, 105
Now 'gins to bite the spirits. I do beseech you,
That are of suppler joints, follow them swiftly,

99. *Prosper*] thus in F, but see note below; *bass*] *base* F. 102. Exit] Capell. 106. *the spirits*] F, *their* . . . Allen and others, *the spirit N.S. do*] omitted, Pope and others.

95. *stare*] For the construction, cf. "this roar," I. ii. 2.

96. *of it*] my sin.

99. *It did bass my trespass*] Some explain, "proclaimed my sin in bass notes," but cf. *Faerie Queene*, II. xii. 33: "The rolling sea, resounding soft, In his big base them fitly answered." This originally and eventually is the same as "sweet sprites, the burthen bear," in I. ii. 381. See note. Here the burthen which the thunder bore throughout to the song of the billows and the winds was the name "Prospero." In II. i. 326, "Prospero" is not shorn of its *o* to suit the metre. In this case the curtailment may have some further reference to music; yet cf. II. ii. 2.

105. *given to work*] calculated to produce its effect. Holt refers such a poison to "Africans," and Steevens quotes *Leicester's Commonwealth*: "I heard him maintain . . . that poison might be so tempered and given, as it should not appear presently, and yet should kill the party afterwards at what time should be appointed." See also Introd., p. xxi., and cf. *The Winter's Tale*, I. ii. 321.

And hinder them from what this ecstasy
May now provoke them to.

Adr. Follow, I pray you. [*Exeunt.*

ACT IV

SCENE I.—*Before Prospero's Cell.*

Enter PROSPERO, FERDINAND, *and* MIRANDA.

Pros. If I have too austerely punish'd you,
Your compensation makes amends; for I
Have given you here a third of mine own life,
Or that for which I live; who once again
I tender to thy hand: all thy vexations
Were but my trials of thy love, and thou
Hast strangely stood the test: here, afore Heaven,
I ratify this my rich gift. O Ferdinand,

Before Prospero's Cell] Theobald. 3. *a third*] thus F, Ff, Rowe, and most editors; other readings, *a thrid*, *the thread*, *a thread* (Theobald and others), *the end*. 4. *who*] thus F, Ff, and most editors, *whom* Pope. 7. *strangely*] *strongly* Sherwen. 8. *O*] omitted, Hanmer.

108. *ecstasy*] lit. (ἔκστασις) as in *Macbeth*, III. ii. 22; (fit of madness).

Act IV. Scene I.

1. *punish'd*] not for the sin of the father, but as explained below: "All thy vexations Were but my trials of thy love"; a parallel is found in the story of Joseph.

3. *a third of mine own life*] may be explained by the paraphrase that follows—"Or that for which I live" (possibly Miranda). But for metathesis, there ought to be no such word as "third"; we have (1) "thrid," a form of "thread," and we should have (2) "thrid," a form of "three." The Folio has "third"; and the question is, does this stand for (1) or (2)? Perhaps the word is used vaguely in both senses, viz. (1) "a fibre in the very thread of my existence" (cf. the web of the Fates), and (2), but less likely, "a third of that for which I live, viz. myself, my dukedom, my daughter." Cf. v. i. 311.

4. *who*] When the poet begins his clause, he does not stop to decide whether "who" is to be a subject or an object in the grammatical organism. (Note on I. i. 16.)

7. *strangely*] See note on III. iii. 87.

Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise,
And make it halt behind her.

Fer. I do believe it
Against an oracle.

Pros. Then, as my gift, and thine own acquisition
Worthily purchased, take my daughter: but
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet aspersion shall the heavens let fall
To make this contract grow; but barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both: therefore take heed,
As Hymen's lamps shall light you.

Fer. As I hope
For quiet days, fair issue and long life,

9. *her off,*] *her of* F, *her off* Ff, etc., *of her* Keightley. 11. *do*] omitted, Pope. 13. *gift*] Rowe, *guest* F. 14. *but*] omitted, Ff. 17. *rite*] *right* F; see also line 96. 18. *aspersion*] *aspersions* Johnson.

9. *off*] to the best advantage; intens. adv. Folio "boast her of," where we may transpose "boast of her." (Cf. —with a difference—"like of," III. i. 57.) Or we may cf. "she did print your royal father off" (*W. T.* v. i. 125), and the phrase may mean "that I praise her highly in view of her becoming your wife." *N. S.* reads "hereof," which refers to "rich gift."

11. *halt*] Cf. *M. of V.* III. ii. 128.

12. *Against*] Though an oracle should declare otherwise.

14. *purchased*] in older sense of "won," "obtained," "acquired" (cf. "thine own acquisition" in line 13).

15. *virgin knot*] partly the maiden zone of the classics, "Cingulo nova nupta præcingebatur," "λῦσε δὲ παρθενίην ζώνην," *Odyssey*, xi. 245. *Pericles*, IV. ii. 160.

16. *sanctimonious*] holy; (not ironical).

18. *aspersion*] in the threefold sense of starry influence, the balmy dew, and the sprinkling of holy water. See especially note on III. i. 75, 76.

19. *grow*] as op. to "barren" (l. 19); so Juno in Masque wishes "increasing."

21. *weeds*] not the usual flowers.

23. *lamps*] *N. S.* reads *lamp*; the *s* may be due to the *s* in "shall" that follows; cf. Hymen's "torch" in l. 97; cf. also "Tædus Hymenæus Amorque Præcutiunt," Ovid, *Metamorphoses*, iv. 758, 759. ("As" = "that.")

With such love as 'tis now, the murkiest den,
The most opportune place, the strong'st suggestion
Our worser genius can, shall never melt
Mine honour into lust, to take away
The edge of that day's celebration
When I shall think, or Phœbus' steeds are founder'd,
Or Night kept chain'd below.

Pros. Fairly spoke.
Sit, then, and talk with her; she is thine own.
What, Ariel! my industrious servant, Ariel!

Enter ARIEL.

Ari. What would my potent master? here I am.

Pros. Thou and thy meaner fellows your last service
Did worthily perform; and I must use you

25. *den*] *ev'n* (see note). 31. *Fairly*] *Most fairly* Hanmer, *'Tis fairly* Keightley. 33–50.] as an aside, Capell.

25. *den*] The suggested emendation "even," as a period of time, is improbable; for, as usual, "the most opportune place" is a paraphrase of "the murkiest den."

26. *suggestion*] temptation, as in II. i. 288. (Accent "oppórtune".)

27. *genius*] A reference to the old belief that human beings are attended through life by a good and a bad angel. Cf. "Thy demon, that's thy spirit which keeps thee . . . thy angel," *Antony and Cleopatra*, II. iii. 19, 21; and for the two angels, cf. *Sonnet*, cxliv., "The better angel . . . The worser spirit."

27. *can*] is able to make.

27, 28. *melt Mine honour*] Cf. "candied be they, And melt, ere they molest" (II. i. 279).

28. *to take*] so as to take.

29. *Phœbus*] the sun-god.

29. *edge*] the keen enjoyment.

30. *When I shall think, etc.*] (for such will be my longing), that either the horses of the sun have broken down, or . . . The "foundering" of a horse is explained by Cotgrave as "heating of his feet by over much travell"; and Topsell says (*The Historie of Foore Footed Beastes*, 1608), "It cometh when a horse is heated . . . the horse cannot go, but wil stand cripling with al his foure legs together." ("Foundered = "gone lame.")

33. *What*] Not an exclamation of impatience, but as the equivalent of our "Now then," "Here!"

36. *I must use you, etc.*] The masque is to give Ariel, and especially "the rabble," a yet fuller opportunity for displaying their talents. Note also the "for I must" in line 39, and see Introduction, p. xxix.

In such another trick. Go bring the rabble,
O'er whom I give thee power, here to this place:
Incite them to quick motion; for I must
Bestow upon the eyes of this young couple
Some vanity of mine art: it is my promise,
And they expect it from me.

Ari. Presently?

Pros. Ay, with a twink.

Ari. Before you can say, "come," and "go,"
And breathe twice, and cry, "so, so,"
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? no?

Pros. Dearly, my delicate Ariel. Do not approach
Till thou dost hear me call.

Ari. Well, I conceive. [*Exit.*

Pros. Look thou be true; do not give dalliance
Too much the rein: the strongest oaths are straw
To the fire i' the blood: be more abstemious,
Or else, good night your vow!

Fer. I warrant you, sir;

38. *give*] *gave* Elze. 41. *vanity*] *rarity* Walker. 48. *master? no?*] F; other readings are *master, now? master? no.* 50. Some omit comma after *Well.* 52. *rein*] *raigne* F.

37. *the rabble*] Ariel's "meaner fellows" of line 35. But the word "rabble" had not yet acquired its contemptuous force.

41. *Some vanity of mine art*] the insubstantial pageant of line 155; for "vanity" means — almost — "illusion"; the "vision" of lines 118 and 151. It may also be used in a deprecatory sense of "trifle"; cf. "such another trick," line 37.

42. *Presently*] immediately.

43. *with a twink*] in the twinkling (of an eye). "Twinkle" is a frequentative of the old verb "twink," to wink.

47. *mop and mow*] So we had the alliterative "mocks and mows" in the stage-direction (III. iii. 82), *i.e.* mocking gestures and grimaces. Here "mop," which is the same word as "mope," has much the same meaning as "mow." Cf. *Lear*, IV. i. 64, where Flibbertigibbet is the prince of mopping and mowing. Cf. II. ii. 9.

50. *conceive*] understand (with a classical force).

The white cold virgin snow upon my heart
Abates the ardour of my liver.

Pros. Well.

Now come, my Ariel! bring a corollary,
Rather than want a spirit: appear, and pertly!
No tongue! all eyes! be silent. [*Soft music.*

Enter IRIS.

Iris. *Ceres, most bounteous lady, thy rich leas*
Of wheat, rye, barley, vetches, oats, and pease;
Thy turfy mountains, where live nibbling sheep,
And flat meads thatch'd with stover, them to keep;
Thy banks with pioned and twilled brims,

57, 58. *corollary . . . want a spirit*] *choir of Lares . . . wanton spirits* Bulloch; Wilson suggests *whole array* for *corollary*, and *presently* for *pertly* (line 58). 60. thy] the Ff, Rowe. 61. vetches] Capell, fetches F. 63. stover] clover F 2. 64. banks] becks S. Verges; pioned] pionied Theobald, Warburton, Johnson, and others; peonied Steevens and others; pansies pied Bailey; peonèd Dyce, Hudson; twilled] tulip'd Rowe, etc.; tilled Holt, Capell, and others; lilied Heath, Steevens, Dyce, etc.; willow'd Jervis, Keightley; twisted F 2, etc.

55. *the white cold, etc.*] her pure breast on mine must subdue my passion. The liver, more than the heart, was the seat of passionate love; cf. "the liver-vein, which makes flesh a deity" (*Love's Labour's Lost*, IV. iii. 74). "Liver" and "heart" occur together in *As You Like It*, "To wash your liver as clean as a sound sheep's heart" (III. ii. 445).

57. *a corollary, etc.*] Cotgrave gives "Corolaire: *m.* A corollarie; a surplusage, overplus, addition to, vantage above measure." Therefore the text means, "Let us have too many spirits rather than too few."

58. *pertly*] alliterative with "appear"; yet it means "nimbly," "briskly," "lively." Cf. "the pert and nimble spirit of mirth" in *M.N.D.*, I. i. 14; also *Tr. and Cr.*, IV. v. 219, "Yonder walls that pertly front your town." This is another word that is now degraded in meaning.

59. *No tongue*] "Those who are present at incantations," says Johnson, "are obliged to be strictly silent, or the spell is marred." Cf. also the "εὐφημεῖτε," "favete linguis," "ore favete" of the classics.

60. Ceres, etc.] This passage has much in common with *M.N.D.*, as indeed the masque has generally.

61. vetches] F fetches; still a provincial pronunciation.

63. thatch'd with stover] thickly covered with grass suitable for hay; "fields with good crops of hay on them." Otherwise, "coarse grass for thatching." O.F. *Estouvier*, provision.

64. pioned and twilled] These words are probably the most celebrated of all

Which spongy April at thy hest betrims,
To make cold nymphs chaste crowns; and thy broom-groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn; thy pole-clipt vineyard;
And thy sea-marge, sterile and rocky-hard,
Where thou thyself dost air;—the queen o' the sky,
Whose watery arch and messenger am I,
Bids thee leave these; and with her sovereign grace,
Here, on this grass-plot, in this very place,
To come and sport:—her peacocks fly amain:
Approach, rich Ceres, her to entertain.

66. broom-groves] brown groves Hanmer and others. 73. Here] Her Rowe and others.

the verbal difficulties in Shakespeare, and their examination must be reserved for an Appendix (III. p. 180). See also textual notes.

65. spongy April] it is most important to note that "spongy" in the sense of "rainy" occurs again in *Cymbeline*, "the spongy south" (IV. ii. 349).

66. broom-groves] We first remark that grove is equivalent to wood, as in v. 33, where "groves" represents the "woods" of Golding (Introd., p. lxiv). Next, any specification such as that of "broom" might seem too insignificant to represent a province of Ceres (though some identify as *Spartium scoparium*). For somewhat similar provinces of the elves, see the lines (v. 33):

"Ye elves of hills, brooks, standing lakes, and groves;
And ye that on the sands . . ."

Further, it is the shadow and the solitude that attracts the "dismissed bachelor," much as they attracted Romeo or the lovers in *M.N.D.*, or as the "shadows brown" attracted Milton (*Il Penseroso*, 134; cf. also *Par. Lost*, 1088). Then what is this epithet of "groves"? is it "brown"? Possibly; though the sound of it would be a little awkward after "crowns"; besides, this "brown" may be the epithet of furze in I. i. 68. "Broad," like "brown," being an emphatic monosyllable, makes the line halt; and it halts less with such a compound as broom-groves"; and a compound is characteristic, and to be expected. Possibly we may retain broom in the sense of "abounding in," or "overgrown with," and we may remember the place-name Bromsgrove. Or might not the "and" be omitted? (there is no "and" before the "thy" in line 68; we do not expect it till we reach line 69, which gives the last item in the catalogue); and then the line would read, "To make cold nymphs chaste crowns; thy 'birchen' (as Collier suggested; or 'beechen' or 'gloomy') groves." Yet again, an epithet appears out of place, even after "turfy" "flat" (62 and 63).

68. pole-clipt] where poles are clipt (embraced) by the vines. Less likely, "fenced by poles."

70. dost air] See p. 180.

72. with] together with.

Enter CERES.

Cer. *Hail, many-colour'd messenger, that ne'er*
Dost disobey the wife of Jupiter;
Who, with thy saffron wings, upon my flowers
Diffusest honey-drops, refreshing showers;
And with each end of thy blue bow dost crown
My bosky acres and my unshrubb'd down,
Rich scarf to my proud earth; why hath thy queen
Summon'd me hither, to this short-grass'd green?

Iris. *A contract of true love to celebrate;*
And some donation freely to estate
On the blest lovers.

Cer. *Tell me, heavenly bow,*
If Venus or her son, as thou dost know,

83. short-grass'd] short gras'd F; short grass'd F 3, F 4; short-grass Rowe and others; short-graz'd Collier.

76. Ceres] impersonated by Ariel (line 167).

78. saffron wings] Virgil's "croceis . . . pennis," which is rendered "saffron wings" by Phaer in 1588. But where does Shakespeare get his more recondite classical materials?

81. bosky acres] The antithesis to "bosky" is "unshrubb'd" in the same line; *i.e.* the land with bush, brake, thicket, as contrasted with the bare plain or hill; but how large a growth the boscage or the shrubbery may be, is not easy to determine; Trinculo, however, seems to supply us with an interesting distinction—"Here's neither *bush* nor *shrub*, to bear off any weather at all" (II. ii. 18). "Acre" for field, land, survives in "God's acre"; and "Bosky" in "Bird-cage (bocage) walk."

82. Rich scarf] that is, adornment (usually of silk); cf. *Mer.* III. ii. 98, or *All's*, II. iii. 214, or *Ado*, II. i. 198.

83. short-grass'd green] Apparently this is the "lawn," as we may suppose, before Prospero's cell; it is "this green land" in line 130 (where *land* is a variant of *lawn*), and "this grass-plot" in line 73. Otherwise the suggestion is that of a village green.

84. Cf. lines 131, 132.

85. estate] bestow (*M.N.D.* I. i. 98).

85, 86. "Juno's request to Ceres, 'Go with me' (l. 103), implies that the two descended to the State, and presented the Palsgrave and his fiancée with some gift. On this showing, *The Tempest* must have been given at Whitehall on Dec. 27, 1612, the night of the betrothal" (W. T. Lawrence, *Fortnightly*, June 1920). "If so, the song was doubtless sung during the presentation" (*N.S.*).

Do now attend the queen? Since they did plot
The means that dusky Dis my daughter got,
Her and her blind boy's scandal'd company
I have forsworn.

Iris. *Of her society*
Be not afraid: I met her deity
Cutting the clouds towards Paphos, and her son
Dove-drawn with her. Here thought they to have done
Some wanton charm upon this man and maid,
Whose vows are, that no bed-right shall be paid
Till Hymen's torch be lighted: but in vain;
Mars's hot minion is return'd again;
Her waspish-headed son has broke his arrows,
Swears he will shoot no more, but play with sparrows,
And be a boy right out.

96. bed-right] bed-rite Steevens and many others.

89. dusky] is a classical epithet of Pluto; otherwise the mythology is conventional—sometimes mediæval. The whole passage means, "Ever since they contrived the means whereby Pluto gained my daughter Proserpine." "That" stands for "so that," "whereby"; or "Dis" is dative.

90. scandal'd] Another instance of the vague force of the suffix in these days; here "scandalous." Cf. III. i. 37. Or an old spelling of "sandalled" (*N. S.*)

91. Of her society, etc.] "He is always great," says Johnson, "when some great occasion is presented to him"; and we might know beforehand that when Venus is his theme, Shakespeare will rise to the "occasion"—as this description testifies; and we may compare the description of the "imperial votaress" in *M. N. D.*

93. Cutting the clouds] "Night's swift dragons cut the clouds full fast" (*A Mids. Night's Dream*, III. ii. 379).

93. Paphos] island in the Ægean, a favourite haunt of Venus.

96. bed-right] a variant of bed-rite.

98. hot minion] hot-blooded darling; *i.e.* Venus.

99. waspish-headed] A curious epithet; in the multiple accounts of Cupid there is nothing quite like this, though his arrows are often said to be "fiery."

100. sparrows] Cf.:

> "Stakes his quiver, bow, and arrows,
> His mother's doves and team of sparrows."
>
> Lyly's *Cupid and my Campaspe.*

(Juno's chariot was drawn by peacocks.)

Cer. *High'st queen of state,*
Great Juno, comes; I know her by her gait.

Enter JUNO.

Juno. *How does my bounteous sister? Go with me*
To bless this twain, that they may prosperous be,
And honour'd in their issue. [They sing:

Juno. *Honour, riches, marriage-blessing,*
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings on you.

Cer. *Earth's increase, foison plenty,*
Barns and garners never empty;
Vines with clustering bunches growing;
Plants with goodly burthen bowing;

101. High'st] High Pope. 102. gait] Johnson, gate F. *Enter Juno*] Capell; F has *Juno descends*, line 72. 106. marriage-blessing] Warburton; marriage, blessing, F. 110] Given to *Ceres* by Theobald; Earth's increase] Earthes increase (Aldis Wright and *N. S.*); foison] and foison Ff, Rowe.

101. of state] and stately.

102. her gait] Another more recondite classical reference; *e.g.* the "divom incedo regina" of Virgil; or better (of Venus) his "Vera incessu patuit Dea."

102. *Enter Juno*] This need not clash with the Folio stage-direction "Juno descends" (opposite lines 72 and 73). See note on 85, 86.

103. bounteous sister] the "bounteous lady" of line 60.

106.] *Juno pronuba* pronounces a marriage-blessing on the couple; and then Ceres, the bounteous, estates them with her abundance. As to the uncouth rhymes in these two songs, they are perhaps a little more remarkable than anywhere else in Shakespeare; but, as we have suggested already (Introduction, p. lxviii), the poet was probably out of rhyming practice, and impatient of it, by this time; and the masque by a lower hand than his would have had better rhyme—but worse reason.

110.] The reading "*and* foison" would spoil the outset of enumeration; cf. line 106.

110. foison] a "stock" word, already used by the poet in the main part of his drama; such also are a "wonder'd" father, "mine art," "work" (as in III. iii. 88), "beating" (as in I. ii. 176), and yet others that we have met with. II. i. 163, note.

110. plenty] plentiful; as in "If reasons were as plentie as blackberries" (*1 King Henry IV.* II. iv. 265).

Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.

Fer. This is a most majestic vision, and
Harmonious charmingly. May I be bold
To think these spirits?

Pros. Spirits, which by mine art
I have from their confines call'd to enact
My present fancies.

Fer. Let me live here ever;
So rare a wonder'd father and a wise
Makes this place Paradise.

[*Juno and Ceres whisper, and send Iris on employment.*

121. *from their confines*] *from all their confines* Ff, Rowe, and others. 123. *wise*] of the 1623 F, some copies read *wise* and some *wife*; though I have retained the reading *wise*, see note below. 124. *Makes*] see note below. Stage-direction [Juno, etc.] transposed from following l. 127, Capell.

114. Spring come to you, etc.] a hyperbole; as in *Cymb.* I. i. 46, or *F.Q.* III. vi. 42. Otherwise it means, "May spring always return to you before the produce of the harvest is exhausted"; or, "at the latest, when harvest is over." Cf. also "You may have the Golden Age againe, and a Spring all the yeare long," Bacon (*Of Gardens*); also "The Age of Gold | Cumaean lore foretold | When Autumn reaches forth his hand to Spring" Cookson). See pp. 122 and 169.

119. *charmingly*] Explained by the sentence that follows; and means "by the potency of some magic charm." "I 'll charm the air to give a sound," says one of the witches in *Macbeth*.

121. *enact*] act; cf. *Ham.* III. ii. 108.

123. *So . . . father*] a father so rarely wondered; or, "able to perform such rare wonders." Cf. "So fair an offered chain" (*C. of Errors*, III. ii. 186). Next, "wonder'd" means "able to perform wonders" and again, in this play we have, "He being thus 'lorded.'" Yet "wonder'd" has also some of the gerundial force of "admired" in "Admired Miranda." (See III. i. 37).

123. *and a wise*] If we have to strike a balance between the readings "wise" and "wife," it should be in favour of "wife," for the rhyme of Paradise with wise is a blemish, and it could hardly have been intentional; besides Ferdinand would live there ever. Nor do I see that "wise" adds to "wondered," but Miranda,—"Most sure the goddess On whom these airs attend,"—she surely would help to make the place a Paradise.

124. *Makes*] Though I incline to the reading "wife" in the former line,

Pros. Sweet, now, silence!
Juno and Ceres whisper seriously;
There 's something else to do: hush, and be mute,
Or else our spell is marr'd.

Iris. *You nymphs, call'd Naiads, of the windring brooks,*
With your sedged crowns and ever-harmless looks,
Leave your crisp channels, and on this green land
Answer your summons; Juno does command:
Come, temperate nymphs, and help to celebrate
A contract of true love; be not too late.

Enter certain Nymphs.

You sunburn'd sicklemen, of August weary,
Come hither from the furrow, and be merry:
Make holiday; your rye-straw hats put on,
And these fresh nymphs encounter every one
In country footing.

128. Naiads] Nayades F; windring] note below. 129. sedged] sedge Walker and others. 130. green land] Theobald; F has greene-Land. 131. your] our Hudson.

the singular verb is in keeping with Shakespeare's grammar (I. i. 16, note).

124. *Sweet, now, etc.*] This speech, as far as "seriously," may perhaps be given to Miranda; (Aldis Wright).

128. windring] This Folio reading is probably a compromise between "winding" and "wandering." Or, perhaps better, wand'ring; or again, the *r* may have been dragged into "winding" from "brooks." Rowe and others give "winding," Steevens "wand'ring," Knight "windering," Dyce and others "wandering."

130. crisp] covered with wavelets. So "crisp heaven" (covered with small curled clouds), *Timon of Athens*, IV. iii. 183. (Lat. *crispus*, curled.)

130. land] *metri gratiâ*. See l. 83.

132. temperate] This is why Naiads are summoned; they are temperate, chaste (suggested by the cool water, etc.).

134. sicklemen . . . August] August is an appropriate time for Ceres; it was possibly near the time of the poet's own harvesting during this year of 1610. As to sicklemen and Naiads, the pastoral notion is well enough carried out. The whole masque should be compared with that by Beaumont, written for the Inner Temple, 1613.

138. footing] dance; I. ii. 380.

Enter certain Reapers, properly habited: they join with the Nymphs in a graceful dance; towards the end whereof PROSPERO *starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.*

Pros. [*Aside*] I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life: the minute of their plot
Is almost come. [*To the Spirits.*] Well done! avoid; no more!

Fer. This is strange: your father's in some passion
That works him strongly.

Mir. Never till this day
Saw I him touch'd with anger so distemper'd.

Pros. You do look, my son, in a moved sort,

139. The [Aside] is Johnson's. 142. [To the Spirits] Johnson. 143. *strange*] *most strange* Theobald and others. 145. *anger*] *anger*, F. 146. *You*] *Why, you* Hanmer; *Sure, you* Dyce; *Nay you*, Nicholson; Pope and others omit *do*. Other proposed changes in this line are—*you, my son, look in a movèd sort, you do look in a mov'd sort, my son*, Ktly. *in a most moved sort,*

Stage-direction] Prospero *speaks*, and the charm is broken. "Heavily" means "gloomily," "sorrowfully"; cf. "Which heavily he answers with a groan," *Sonnet*, XXX. 11.

142. *avoid*] be gone. Cf. "Let us avoid," *Winter's Tale*, I. ii. 462.

143.] The metre of this line may be indicated variously—(1) This | is strange | your fa | ther's in | some passion | ,where the strong accents fall on "strange" and "passion"; (2) This is | (most) strange | your fa | ther's in | some passion; (3) 'Tis strange | your fa | ther's in | some pas | sion.

144. *works, etc.*] agitates. Cf. "so strongly works 'em" (v. 17).

145. *distemper'd*] For the earlier meaning cf. Hamlet's "My pulse as yours doth *temperately* keep *time*." Here, out of both time and measure; excessive; violent.

146. *You do look, etc.*] By some critics this line and the next are given to their alien author of the Masque, and Shakespeare's work, they suggest, begins again with "Our revels." Several of my reasons for believing that Shakespeare wrote the Masque have already been given in the Introduction; but many others might be added. For example, we have in line 149, "As I foretold you," which must be a reference to lines 120–122. Such other backward references are "this vision" (cf. lines 151 and 118); "Sir, I am vex'd" (158); "my beating mind" (163); "so strongly works 'em"

As if you were dismay'd: be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep. Sir, I am vex'd;

151. *this vision*] *their vision* Ff, Rowe and others. 156. *rack*] *racke* F; *rack* F 3, F 4; *wrack* Singer, etc.; *wreck* Dyce, etc.; *track* Hanmer. 157. *on*] *of* Steevens and others; (*on* is still a colloquial usage.)

(v. 17), which takes us back to IV. 144. "Moved sort" means "troubled state." (Scan "You | do look | my son | in a | moved sort"; or "moved.")

148. *Our revels, etc.*] For the whole speech, see Introd., p. lviii; also p. iii.

149.] The "and" at the end is a very characteristic "weak ending."

151. *like the baseless fabric*] The repetition of the similitude in l. 155 is curious, but not unlike Shakespeare; and it is no very great blemish in perhaps the most striking rhetorical achievement in all literature. Moreover, the first similitude is content to suggest the fleetingness of all things here, which "shall dissolve"; while the second attests the thoroughness of the dissolution, not a vestige being left.

154. *inherit*] possess, occupy; as in *Cymb.*, III. ii. 63; see also Matt. v. 5 (in II. ii. 188="take possession.") The climax "all which it inherit" is a happy addition to the Earl of Sterling's category (Intr., p. xxiv) of worldly things that must pass away, and introduces the "*We* are such stuff." It is therefore unlikely that "all which it inherit" should be rendered, "all things that the globe inherits," as suggested by Furness.

156. *rack*] Probably no suggestion of *wrack*, but merely of the E. of Sterling's "vapours" (p. xxiv). *Rack* (cog. *reek*, smoke) is a light cloud or bank of clouds, such as were contrived in the sky scenery of a pageant. The dissolving globe shall leave behind it not even a fragment of such vanishing vapour. Cf. "The clouds above, which we call the *rack*, and are not perceived below" (Bacon, *Syl. Sylvarum*).

158. *rounded with a sleep*] This is a recurrence of the philosophy of II. i. 260–262 and 280–282, where death is but sleep. Here, however, the poet, while implying that our lives are finished off by this sleep of death, perhaps suggests also our antenatal state of sleep-like death: it is the classical doctrine—amongst others (p. lxi)—"Our life is a little waking between a sleep and a sleep"—Euripides, Seneca, Cicero. Yet the fuller thought, we must repeat, is in *Hamlet* (Int., p. lxi). And in this play "Every third thought

Bear with my weakness; my old brain is troubled:
Be not disturb'd with my infirmity:
If you be pleased, retire into my cell,
And there repose: a turn or two I 'll walk,
To still my beating mind.

Fer., Mir. We wish your peace. [*Exeunt.*

Pros. Come with a thought. I thank thee, Ariel: come.

Enter ARIEL.

Ari. Thy thoughts I cleave to. What 's thy pleasure?

Pros. Spirit,
We must prepare to meet with Caliban.

Ari. Ay, my commander: when I presented Ceres,
I thought to have told thee of it; but I fear'd
Lest I might anger thee.

161. *you*] *thou* Rowe. 163. *your*] *you* F 4, Rowe. 164. *thank*] *think N.S.*; *thee,*] *you*:— Theobald, *ye* Capell. 169. *Lest*] F 4, etc.; *least* F.

shall be my grave" (v. 311). But as to this life being itself a "dream" (l. 157), and not merely (begun and) finished off—rounded—by sleep, see Introd., p. lxi. Nevertheless, *rounded with* may in some measure paraphrase (see I. ii. 50) the preceding thought, and be almost equivalent to *made of*; (Wright suggests "crowned with").

159. *my old brain, etc.*] See Introduction, p. lxii. Note also the word "infirmity." And we may here trace further the causes of Prospero's emotion; they are threefold: first, the strictly dramatic, as explained in v. 25, "with their high wrongs I am struck to the quick"; second, and akin to the former, the problem of evil, as in "whom to call brother Would even infect my mouth" (v. 130), or "that a brother should Be so perfidious" (I. ii. 67, 68); and third, the burden of existence: "Thou wouldst not think how ill all 's here about my heart" (*Hamlet*, v. ii. 219), is what Shakespeare says—or any other man—when the fit is on him, as it was on him when he wrote this speech.

163. *beating*] For this stock word, see note on I. ii. 176, and IV. 110.

164. *with a thought*] "In obedience to my mere thought, and even as quickly as I think." Ariel replies, "Thy thoughts I cleave to." The words "I thank thee" are thought by some critics to be addressed to Ferdinand and Miranda; if to Ariel, they are rather strangely followed by "Ariel, come." (Cf. "with a twink," l. 43). But see *thank* in Textual Notes.

166. *meet with*] a sort of translation of "encounter" (as in v. 154).

167. *presented*] played the part of. The Elizabethan rejection of the prefix in this word is several times exemplified in *M.N.D.* (III. i. 62, 69).

Pros. Say again, where didst thou leave these varlets?

Ari. I told you, sir, they were red-hot with drinking;
So full of valour that they smote the air
For breathing in their faces; beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabor;
At which, like unback'd colts, they prick'd their ears,
Advanced their eyelids, lifted up their noses
As they smelt music: so I charm'd their ears,
That, calf-like, they my lowing follow'd through
Tooth'd briers, sharp furzes, pricking goss, and thorns,
Which enter'd their frail shins: at last I left them
I' the filthy-mantled pool beyond your cell,
There dancing up to the chins, that the foul lake
O'erstunk their feet.

Pros. This was well done, my bird.
Thy shape invisible retain thou still:

170. *Say again,*] *But, say* Hanmer, *Well; say* Capell, *Say yet*, Nicholson; suggests an omission (*N.S.*). 180. *goss*] *gorse* Collier. 181. *shins*] *skins* so quoted, Warburton. 182. *filthy-mantled*] *filth-ymantled* Steevens conject., *filthy mantled* F. 184.] *O'erswayed* has been suggested for *O'erstunk*, and *fear* and *fell* for *feet*.

171. *red-hot*] Cf. "Liquor that hath gilded 'em," v. 280.

175. *tabor*] III. ii. 133.

176. *unback'd*] "That had never been ridden." To back a horse was to mount him, perhaps according to the Warwickshire speech (the word occurs again in *Venus and Adonis*).

177. *Advanced*] See note on I. ii. 408. Here it is paraphrased by "lifted up" in the same line.

179–184.] These are wonderfully like the pranks of Puck in *A Midsummer Night's Dream*.

180. *goss*] gorse. See I. i. 68; and cf. "force" and "foss" for "waterfall."

182. *filthy-mantled*] Another long compound. "Covered with filthy scum," and possibly not the pretty cress of "The green mantle of the standing pool" (*King Lear*, III. iv. 139).

183. *that*] so that—owing to the disturbance of the water.

184. *O'erstunk their feet*] Cf. the "stinking breath" of the mob in *J. C.* (I. ii. 248). The expression would be less offensive in Shakespeare's day. But *N.S.* suggests "sweat" for "feet."

184. *bird*] with something of Chaucer's meaning. Cf. "My Ariel, chick," v. 316.

The trumpery in my house, go bring it hither,
For stale to catch these thieves.

Ari. I go, I go. [*Exit.*

Pros. A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost;
And as with age his body uglier grows,
So his mind cankers. I will plague them all,
Even to roaring.

Re-enter ARIEL, *loaden with glistering apparel, etc.*

Come, hang them on this line.

190. *all, all*] *are all* Hanmer and others, *all are* Walker and others. 193. *them on*] Rowe, etc., *on them* F.

186. *The trumpery*] As to the part played by this "trumpery," some suggestions have been offered in the Introduction (p. xlvii). Its technically dramatic purpose is chiefly to introduce a means *not supernatural* whereby the would-be murderers should be hindered from entering the cave and carrying out their design. The purpose mentioned in the Introduction is specially indicated by the description "trumpery," "stale to catch these *thieves*." The word "trumpery" (gaudy apparel) is explained in *The W. Tale*, IV. iv. 608, "I have sold all my trumpery; not a counterfeit stone, not a ribbon, etc."

187. *stale*] cognate with "steal." A decoy; "a live fowle formerly taken"; or "a stuffed bird of the species the fowler wished to decoy."

188, 189. *nature Nurtnre*] Shakespeare generally avoids such discords, unless he is bent on punning. The metaphor in "stick," is not clear,—unless we may hint at "pouring water on a duck's back." (*Nurture*; cf. *A. Y. L.* II. vii. 97.)

190. *Humanely*] Cf. "used thee . . . with human care," I. ii. 346.

191. *with age*] But this is much too old for Caliban; and very possibly Malone is right in thinking that the poet has in mind what Lord Essex said of Elizabeth—"That she grew old and canker'd, and that her mind was become as crooked as her carcase."

193. *this line*] Another of the crucial difficulties that are rather numerous in this play. The conspirators are now at the mouth of the cell; and a little later (v. 10) we hear that they had been left prisoners in "the line-grove which weather-fends your cell"; and as "line" is only a variant of "lime," Prospero may be directing Ariel to hang the trumpery (cf. *Winter's Tale*, IV. iii. 5) on one of the lime trees. Certainly such trees do not easily lend themselves to the purpose, but the clothes might yet be suspended from some of the lower branches. Further, the appellation (line 236) "Mistress line" is almost significant enough to disprove the clothes-line hypothesis; and it seems to be due partly to the mythical

PROSPERO *and* ARIEL *remain, invisible.*

Enter CALIBAN, STEPHANO, *and* TRINCULO, *all wet.*

Cal. Pray you, tread softly, that the blind mole may not
Hear a foot fall: we now are near his cell.

Ste. Monster, your fairy, which you say is a harmless fairy, has done little better than played the Jack with us.

Trin. Monster, I do smell all horse-piss; at which my nose is in great indignation.

Ste. So is mine. Do you hear, monster? If I should take a displeasure against you, look you,—

Trin. Thou wert but a lost monster.

Cal. Good my lord, give me thy favour still.
Be patient, for the prize I 'll bring thee to
Shall hoodwink this mischance: therefore speak softly.

194, 195. As prose in F. 205. *Good*] *Good, good* Hanmer, Capell; *O good* Keightley; *Nay, good* Hudson.

associations of the tree (the Ocean nymph Philyra, who was changed into a linden tree), and partly to the botanical distinction (Gerarde, *Herbal*, 1298), "The female line or linden tree." Nor is there any definite allusion to a "hair"-line in the quibbling of Stephano and Trinculo. (See below, lines 236, etc.) As to the rare use of the word "line" without "tree" following it, the exigencies of metre may explain this; the line, "Even to roaring. Come, hang them on this line," is already full to overflowing without the strong if unaccented syllable "tree."

Stage-direction] We are reminded that Prospero is at times invisible.

194. Cal.] For this and similar speeches of Caliban, see Introduction, p. xxxviii.

194, 195, *the blind mole may not Hear*] This keen hearing of the mole is noticed in *Euphues*, "Doth not . . . the moale heare lightlyer . . ."

197, 198. *played the Jack*] in two senses, played the knave, and played the Jack o' lantern (will-o'-the-wisp). For the first, cf. "Do you play the flouting Jack, to tell us Cupid is a good hare finder?" (*Much Ado*, I. i. 186.) For the second, see *A Midsummer Night's Dream*, II. i. 39.

207. *Shall hoodwink this mischance*] In *Cymbeline* we may find a somewhat similar use of the figure:

"For friends kill friends, and the disorder's such
As war were hoodwink'd"
(v. ii. 16, 17).

Here in *The Tempest*, mischance is to be hoodwinked like a hawk, and

All 's hush'd as midnight yet.

Trin. Ay, but to lose our bottles in the pool,—

Ste. There is not only disgrace and dishonour in that, monster, but an infinite loss.

Trin. That 's more to me than my wetting: yet this is your harmless fairy, monster.

Ste. I will fetch off my bottle, though I be o'er ears for my labour.

Cal. Prithee, my king, be quiet. See'st thou here,
This is the mouth o' the cell: no noise, and enter.
Do that good mischief which may make this island
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker.

Ste. Give me thy hand. I do begin to have bloody thoughts.

Trin. O King Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee!

Cal. Let it alone, thou fool; it is but trash.

Trin. O, ho, monster! we know what belongs to a frippery. O King Stephano!

so rendered incapable of further harm-doing, and also put out of sight and remembrance. ("Hoodwink," literally to make one close the eyes by covering them with a hood.)

218. *good mischief*] An interesting oxymoron; cf. "loving wrong," I. ii. 151.

219. *and I*] Once more we are reminded that from the first to the last Shakespeare's language is graphic rather than grammatical. See note on I. i. 16.

223. *King Stephano*] In *Othello*, II. iii. 92, are two stanzas of a ballad printed in Percy's *Reliques*, entitled "Take thy old cloak about thee"; one of these is as follows:—

"King Stephen was a worthy peere,
His breeches cost him but a crowne,
He held them sixpence all too deere;
Therefore he called the taylor Lowne."

Hence Trinculo's remark, "What a wardrobe."

227. *frippery*] old clothes shop. Old French, "Fripper," to rub up and down, wear to rags. Cotgrave gives "*Friperie*, brokers shop, street of brokers, or of Fripiers." And "*Fripier*, a mender or trimmer up of old garments, and a seller of them so mended."

Ste. Put off that gown, Trinculo; by this hand, I 'll have that gown.

Trin. Thy grace shall have it.

Cal. The dropsy drown this fool! what do you mean
To dote thus on such luggage? Let 's alone,
And do the murder first: if he awake,
From toe to crown he 'll fill our skins with pinches,
Make us strange stuff.

Ste. Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line: now, jerkin, you are like to lose your hair, and prove a bald jerkin.

Trin. Do, do; we steal by line and level, an 't like your grace.

232. *Let's alone*] F; *Let's all on N.S.*, *let's along* Theobald, *let it alone* Hanmer, *let't alone* Rowe. 240. *Do, do*] *doe doe* F, *Do-de . . . N.S.*, which notes "exclamation, representing shivering or chattering of teeth, as in *Lear* III. iv. 60"; *an't*] Capell, *and't* F.

232. *luggage*] v. 298. "Camp-followers' pickings," *1 Hen. IV.* v. iv. 160 (*N.S.*).

232. *Let's alone*] Probably a repetition of his "Let it alone" in line 225. Otherwise we may read "Let 's along." See Textual Notes.

235. *strange stuff*] Comes soon after "such stuff As dreams are made on." Cf. also "Of his bones are coral made." Here the transformation may be suggested by line 262: "More pinch-spotted make them Than pard or cat o' mountain"; and "stuff" might be taken more literally as spotted cloth, etc. (the meaning of the word in I. ii. 164).

236. *Mistress line*] See line 193.

237,238, *Now is the jerkin under the line*] He has taken down the garment; and it is first, under the line or lime or lime tree, and next, by a punning transition, under the equinoctial line (as in *Henry VIII.* v. iv. 44); and since, according to Malone, people often lose their hair in fevers contracted in crossing the line or in regions near to it, so this jerkin was like to lose its hair, and become threadbare. Possibly also the reference may be to the practical joke sometimes played by sailors crossing the line, when they shaved the heads of passengers. The phrase "under the line" was also used in games of tennis, but the connection between this use of it and Stephano's jest is not so clear. Nor can I attach any major importance to "Or else thou 'adst took him underline" (a slang phrase for hanging which occurs in a ballad of 1663), which Staunton quotes to prove the clothes-line as opposed to the lime tree.

240. *Do, do*] Probably a contemporary abbreviation of "That will do"; *i.e.* "an excellent jest."

240. *by line and level*] A quibbling rejoinder rather than a new jest—

Ste. I thank thee for that jest; here's a garment for't: wit shall not go unrewarded while I am king of this country. "Steal by line and level" is an excellent pass of pate; there's another garment for't.

Trin. Monster, come, put some lime upon your fingers, and away with the rest.

Cal. I will have none on't: we shall lose our time,
And all be turn'd to barnacles, or to apes
With foreheads villanous low.

Ste. Monster, lay-to your fingers: help to bear this away where my hogshead of wine is, or I'll turn you out of my kingdom: go to, carry this.

Trin. And this.

Ste. Ay, and this.

A noise of hunters heard. Enter divers Spirits, in shape of dogs and hounds, hunting them about; PROSPERO *and* ARIEL *setting them on.*

Pros. Hey, Mountain, hey!

250. *or to*] F, *or* Pope and others.

according to rule, systematically. Cf. Hamlet's "We must speak by the card." *An't like*=if it please. "Level" may be a quibble on "levy" (v. *N.E.D.*).

245. *pass of pate*] thrust of wit, witty sally. An alliterative figure from fencing.

247. *lime*] bird-lime — possibly carrying on the punning. Bird-lime "to which everything will stick."

250. *barnacles*] From such books as Maundevile's *Voyage and Travel* (1356), Gerarde's *Herbal* (1597), where we have found the "female line"; or Holinshed's *Chronicles* (1577), an account may be obtained of certain shell-fish that grew upon trees and "in time of maturitie doe open, and out of them grow those little liuing things; which, falling into the water doe become foules, whom we call Barnakles, in the North of England Brant Geese, and in Lancashire tree geese." This strange fable may be due to a close resemblance between two Celtic words, one of which means "goose" and the other "a limpet." See p. 162; also Madden, *Book of Homage*, pp. 271–2.

251. *villanous low*] Cf. "Ay, but her forehead's low, and mine's as high" (*Two Gent.* IV. iv. 198).

Ari. Silver! there it goes, Silver!

Pros. Fury, Fury! there, Tyrant, there! hark, hark!

[*Cal., Ste., and Trin. are driven out.*

Go charge my goblins that they grind their joints
With dry convulsions; shorten up their sinews
With aged cramps; and more pinch-spotted make them
Than pard or cat o' mountain.

Ari. Hark, they roar!

Pros. Let them be hunted soundly. At this hour
Lies at my mercy all mine enemies:
Shortly shall all my labours end, and thou
Shalt have the air at freedom: for a little
Follow, and do me service. [*Exeunt.*

261. *dry*] F, *wry* Warburton conject. 262. *aged*] F, *agued* Wilson. 265. *Lies*] F and Ff and some editors, *Lie* Rowe, etc.

257. *Silver!*] Also name of a hound in *The Taming of the Shrew.*

258. *hark, hark!*] Cry to set on dogs.

261. *dry convulsions*] Cf. "aged cramps" in the next line, and "old cramps" of I. ii. 369—cramps, *i.e.* to which the old are liable. In all these cases the epithet is a condensed phrase or clause. But the force of "dry" is by no means clear; Warburton and others suggest "wry"; assonance with "grind" in the former line points to either word, but "dry" is more probable; it may be indicative of age; if not, of the lack of fluid suggested by grinding joints.

263. *cat o' mountain*] a name given to more than one variety of the leopard tribe. Cf. "Your cat-a-mountain looks" (*M. Wives*, II. ii. 27).

265. *Lies at my mercy*] This Folio reading should be preferred; and see note on I. i. 16.

266. *Shortly, etc.*] How often this thought occurs! We may well be pardoned for thinking it personal as well as dramatic. So also does "freedom," as the goal of Ariel's existence. Introd., xli, xlv, lxix, etc.

ADDITIONAL NOTES

As a proposed explanation of "Spring, etc." (IV. i. 114, 115), the *New Shakespeare* says: "'Spring' here is clearly a veiled reference to the offspring of the royal marriage (cf. 'issue,' line 105), since nine months from the beginning of 1613 takes us to 'the very end of harvest.'" To this we may add from the same authority the opinion that "It is practically certain that some intervening scene has been deleted between IV. i. and V. I." As to this other opinion, that "the Masque, which we can with certainty date early 1613 or Christmas 1612, appears to be an after-thought inserted into Act IV.," see page iii.

ACT V

SCENE I.—*Before the Cell of Prospero.*

Enter PROSPERO *in his magic robes, and* ARIEL.

Pros. Now does my project gather to a head:
My charms crack not; my spirits obey; and time
Goes upright with his carriage. How 's the day?
Ari. On the sixth hour; at which time, my lord,
You said our work should cease.
Pros. I did say so,
When first I raised the tempest. Say, my spirit,
How fares the king and 's followers?
Ari. Confined together
In the same fashion as you gave in charge,
Just as you left them; all prisoners, sir,

Before the Cell] Theobald. 2. *crack*] *breake* Wilson. 7. *fares*] F, *fare* Capell conject. 9. *all*] *all your* Pope and others, *all are* Dyce and others.

1. *gather to a head*] A strange metaphor; but it occurs in earlier plays such as *Richard II.* and *Henry IV.*

2. *crack*] Possibly with reference to the "ulcer" of line 1. Again a somewhat strange figure, whether as here, or in "crack my sinews" in this play, or Norfolk's "crack'd the league," or Hamlet's "crack the wind," or Wolsey's "crack their duty," or Lear's "crack your cheeks," or "the cracked heart" of *Coriolanus* and other plays. In line 31 we read "My charms I'll break." The word "crack" is so variously used by Shakespeare that we may interpret pretty much according to the context, and without reference to any more definite signification; *e.g.* "have no flaw." Here it gains some additional meaning from "my spirits obey," which immediately follows. See also note on III. i. 26; and cf. Bacon, *Promus*, Fol. 95.

3. *Goes upright*] does not bend under his burden—the number of events to be enacted in such a short time. And then follows the semi-dramatic inquiry, "How's the day?" In "his carriage" (and cf. "aged cramps") the demonstrative has some of its old pronominal force, so that the phrase means, "The thing carried *by him*." (*That*, l. 53, has perhaps antecedent *senses*.)

7. *How fares*] See note on I. i. 16. This line is metrical enough as regards accent, but the unaccented syllables are unusually numerous.

In the line-grove which weather-fends your cell; 10
They cannot budge till your release. The king,
His brother, and yours, abide all three distracted,
And the remainder mourning over them,
Brimful of sorrow and dismay; but chiefly
Him that you term'd, sir, "The good old lord, Gonzalo"; 15
His tears run down his beard, like winter's drops
From eaves of reeds. Your charm so strongly works 'em,
That if you now beheld them, your affections
Would become tender.

Pros. Dost thou think so, spirit?

Ari. Mine would, sir, were I human.

Pros. And mine shall. 20
Hast thou, which art but air, a touch, a feeling

10. *line-grove*] F, Ff, and many editors; *Lime grove* Rowe, etc. 15. *that*] omitted, Steevens; *Gonzalo*] *Gonzallo* F. 16. *run*] Ff, *runs* F; *winter's*] *winter* F 4, Rowe and others. 17. *reeds*] *reed* Capell conject.

10. *line-grove*] See note on IV. 193.

10. *weather-fends*] (protects from the weather). One of the most interesting of the many compounds the poet delights to create at this time; for he nowhere employs, "fend" by itself.

11. *your release*] See "his carriage," line 3, above. Till released *by you*, the release of them *by you*.

15. *Him that*] IV. 219 and I. i. 16.

17. *works*] Note on IV. 144.

18. *affections*] feelings; neutral sense. Cf. *Mer. of V.*, IV. i. 49–51.

20. Here and in next two lines are useful notes on Ariel's character.

21. *touch*] delicate feeling. Cf. *Twelfth Night*, II. i. 13.

21. *Hast, etc.*] One of the many ambiguous passages of the play. It is a question whether "passion" in line 24 is a noun or a verb. With a comma following "sharply," as in 1st and 2nd Ff, it is a verb; with the comma omitted as in Ff 3 and 4, it is a noun. The use of the word in IV. 143 or I. ii. 392 gives no clue. "All" in any case should be an adverb meaning "altogether." "Passion," though finely used as such, is rarely a verb in Shakespeare. And strangely enough, the context supplies two parallels that lead respectively to the two conclusions—(*a*) Thou hast feelings, I relish passion; (*c*) Thou hast a touch, nay, a feeling; I relish all as they do, nay, I passion as they do. As to a general meaning, we may write, "If you, a spirit of air, can be touched by their distress and sympathise with them, shall not I who share their human nature, whose

Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply,
Passion as they, be kindlier moved than thou art?
Though with their high wrongs I am struck to the quick,
Yet with my nobler reason 'gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel:
My charms I 'll break, their senses I 'll restore,
And they shall be themselves.

Ari. I 'll fetch them, sir. [*Exit.*

Pros. Ye elves of hills, brooks, standing lakes, and groves;
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets that

23.] F 3, F 4, Rowe and others omit comma after *sharply*; Pope has *sharply Passion'd*, Hanmer *sharply, Passion'd.* 27.] Daniel would read *virtue* for *action* and *pardon* for *virtue*; but see note below.

feelings are as keen as theirs, who experience their emotions, be more ready to sympathise with them than you are?" Cf. *Winter's Tale*, II. i. 167.

24. *kindlier*] involves some of the notion conveyed by the phrase "one of their kind" in the line preceding. From first to last Shakespeare has played on the meanings of "kind," to the top of his bent.

25. *their high wrongs*] "High" is used curiously here as in "My high charms" (III. iii. 88); cf. also "A most high miracle" (v. 177). The cruel injuries inflicted on me *by them* (as above, lines 11, etc.).

27. *the rarer, etc.*] P. xlix; also p. 148, l. 17, note. Antithesis and alliteration (in "virtue" and "vengeance") convey an impression that is almost superior to any articulate meaning.

33. *Ye elves, etc.*] Int., pp. lxiii, lxiv.

33. *Ye . . . you*] These pronoun forms are used indiscriminately. For the principle involved, see note on IV. 218 and I. i. 16.

33. *elves*] Why—as it seems—should Shakespeare identify Ariel and his "ministers" with the elves? Merely because—(1) he had written *A Midsummer Night's Dream*, (2) he had Golding before him. (See p. 184, and Introduction, lxiii, lxiv.)

34. *printless foot*] Cf. "And yet no footing seen" (*Ven. and Adon.*, 148).

36. *demi-puppets*] So in III. iii. 21,

By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid—
Weak masters though ye be—I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake, and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth

37. *green sour*] some would read *green-sour.* 39. *mushrooms*] *mush-rumps* F. 41. *masters*] *ministers* Hanmer. 43. *azured*] *azure* Walker. 46. *strong-based*] *strong bass'd* F. 49. *'em*] F and most editors, *them* Theobald.

the spirits are a living drollery. Time after time the poet both deprecates and depreciates his supernatural agencies; and we must regard this description "demi-puppets" (perhaps "puny or tiny elves" as related to "weak masters" and "rough magic," and such things as are to be "abjured." See also note on line 41.

37. *green sour ringlets*] the fairy rings of popular superstition. They are formed by a growth of fungus, which spreads outwardly, but not always in an exact circle. The fungus, as it spreads, manures the ground, from which the grass springs taller and coarser. With "sour" connect "whereof the ewe not bites" (l. 38).

39. *midnight mushrooms*] See note on I. ii. 228. Fol. "Mushrumps," O. F. *Mouscheron*; cog. "moss."

39, 40. *rejoice, etc.*] Cf. I. ii. 327; also *Lear*, III. iv. 120: "This is the foul fiend Flibbertigibbet; he begins at curfew and walks till the first cock."

40. *by whose aid*] See next note.

41. *Weak masters*] Perhaps "puny controllers of magical power"; cf. "demi-puppets," l. 37. Cf. also "and deal in her command without her power" said of Sycorax (v. 271); also "Thou wast a spirit too delicate To act her earthy and abhorred commands, . . . her more potent ministers" (I. ii. 272 *et seq.*). "Weak masters," shall we say, because they dealt in commands, but without the power of the all-powerful. Although Prospero sometimes acts independently, he yet lays stress on the help he receives from "spirits," as in line 40 ("by whose aid"). See also Textual Notes.

41–48. These lines contain some of the finest sound effects in Shakespeare; they match the best in *Lear* or *Othello*.

43. *azured*] Cf. "sedged," IV. 129.

47. *spurs, etc.*] uprooted, so as to expose the roots that spread like spurs. Cf. "sua convulsaque robora terra" (Ovid, *Met.* VII. 204); and for *spurs* see *Cymb.* IV. ii. 56–60.

48. *graves, etc.*] Introd., p. lxv.

By my so potent art. But this rough magic
I here abjure; and, when I have required
Some heavenly music,—which even now I do,—
To work mine end upon their senses, that
This airy charm is for, I 'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I 'll drown my book. [*Solemn music.*

Re-enter ARIEL *before: then* ALONSO, *with a frantic gesture, attended by* GONZALO; SEBASTIAN *and* ANTONIO *in like manner, attended by* ADRIAN *and* FRANCISCO: *they all enter the circle which* PROSPERO *had made, and there stand charmed; which* PROSPERO *observing, speaks:*

A solemn air, and the best comforter

55. *fathoms*] *fadomes* F. 58. *and*] omitted, Capell, *as* Hudson.

50. *rough magic*] Introd., p. lxix.

51. *required*] Probably in an earlier sense ("asked for," with no notion of command).

52. *heavenly music*] Shakespeare's references to music are always profoundly interesting; and they abound in this play and in *Twelfth Night*. See l. 58, and p. 175.

53. *their senses, that*] the senses of those for whom; see note on v. 3.

54. *airy charm*] Another difficulty; not the music, it would seem, yet that was invoked to work a charm; and why "airy charm," this whole operation of magic; because its agents vanish into air, into thin air. But see "By charms I raise . . . the windes, etc.," Golding, p. lxiv.

55. *certain*] Cf. *J.C.* IV. iii. 70. Curious, the burying of the staff so deep, and the drowning of the book; the staff would float; so probably would the book. But to inquire further might also be regarded as curious. "Earth'd" and the "plummet," however, have already been in the poet's mind (II. i. 234; III. iii. 101), hence perhaps the drowning rather than the burning. We are told that Hugh Draper of Bristol, who was charged with practising as a sorcerer, confessed that he had done so; but that since, he so misliked his science that he burned all his books: also, "that a necromancer is not to be considered purged unless he has burned his books" (Hunter). Cf. also the words of Faustus, "I 'll burn my books."

58. *and the best comforter*] If "and" is to be retained, it stands for "which is." Cf. "And to tor-

To an unsettled fancy, cure thy brains,
Now useless, boil'd within thy skull! There stand,
For you are spell-stopp'd.
Holy Gonzalo, honourable man,
Mine eyes, even sociable to the show of thine,
Fall fellowly drops. The charm dissolves apace;
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason. O good Gonzalo,

60. *boil'd*] Rowe, *boile* F, *boil N.S.* 62. *Gonzalo*] *Gonzallo* F. 63. *even*] *ev'n* F; perhaps *ever N.S.* 64. *fellowly*] *fellowy* Rowe, *fellow-drops* Pope and others. 68. *Gonzalo*] *Gonzallo* F.

ment me," II. ii. 15. These charms of music are described in the Old Testament (1 Sam. xvi. 23), but Shakespeare's reference to them is frequent and independent. See l. 52, note; also I. ii. 391–2, and III. ii. 152.

59. *unsettled fancy*] Cf. "fancy's images" in *M.N.D.* v. 25, and the "weak-hinged fancy" of *The Winter's Tale*, II. iii. 119 (cf. v. iii. 72 in do.).

60. *boil'd*] over-excited. In *A Mids. N.'s D.* we hear that lovers and madmen have *seething* brains; and the expression "boiled brains" is employed humorously in *The Winter's Tale*, III. iii. 64, 65. The Folio reading "boile" gives us "thy brains which now useless boil within thy skull." For "brains" *N.S.* suggests "brain."

61. *you*] "thy" in line 59 was addressed to Alonso, who had entered "with a frantic gesture"; "you" is addressed to Alonso and his party together, as soon as they have all entered the magic circle.

61.] Short lines, such as this and 57 and 87, may be purposeful, each in its own way, and they occur sparingly in Shakespeare from first to last.

62. *Holy*] Just, good. Cf. *The Winter's Tale*, v. i. 170.

63. *even sociable to the show, etc.*] full of sympathy at the mere sight of yours (or, what yours are showing).

64. etc. *dissolves . . . steals . . . melting*] Thus as usual in Shakespeare metaphor begets metaphor.

66. *Melting the darkness*] Interesting, as being the converse of Macbeth's "Light thickens."

67, 68. *ignorant fumes . . . reason*] (cf. "reasonable shore" in line 81); fumes of ignorance that cover their noble faculty of reason. "Clearer" is best explained as "clear by contrast, essentially clear, the real and noble faculty." Cf. *A Midsummer Night's Dream*, v. 5, 6: "Such shaping fantasies, that apprehend More than cool reason ever comprehends"—a passage, it should be observed, that occurs immediately after the expression "seething brains" (see note, line 60). Otherwise "clearer" may be regarded as proleptic, having the force of "and thus make it clearer." As to the metaphor "mantle," it is used something as in IV. 182. Cf. also *The Winter's Tale*, I. ii. 399, and *Cymbeline*, IV. ii. 301.

68. *O*] Possibly a dissyllable, as in I. ii. 88.

My true preserver, and a loyal sir
To him thou follow'st! I will pay thy graces
Home both in word and deed. Most cruelly
Didst thou, Alonso, use me and my daughter:
Thy brother was a furtherer in the act.
Thou art pinch'd for 't now, Sebastian. Flesh and blood,
You, brother mine, that entertain'd ambition,
Expell'd remorse and nature; who, with Sebastian,—
Whose inward pinches therefore are most strong,—
Would here have kill'd your king; I do forgive thee,
Unnatural though thou art. Their understanding
Begins to swell; and the approaching tide
Will shortly fill the reasonable shore,
That now lies foul and muddy. Not one of them

72. *Didst* F 3, F 4, etc.; *Did* F. 74. *Thou art*] *Thou'rt* Rowe and others; *Sebastian. Flesh and blood,*] *Sebastian, flesh and blood.* Theobald and others. 75. *entertain'd*] Ff, etc., *entertaine* F, Staunton and others. 76. *who,*] Rowe and others, *whom,* F, Ff, and some editors. 81, 82. *shore . . . lies*] F 3, F 4, etc.; *shore . . . lie* F, F 2, etc.; *shores . . . lie* Malone and others.

70. *thy graces*] thy virtues and thy services; *home,* to the utmost.

74, 75, 78. *Thou . . . You . . . thee*] "Thou," we are told, is the address to inferiors; "you" to equals; but the distinction is not always observed. See, for instance, the speech of Prospero, lines 130–134. Sometimes, as in these cases, the change from "you" to "thee" indicates a rhetorical ascent of thought.

74. *pinch'd*] probably by the inward pinches of conscience, as in line 77 (possibly also by the shipwreck); but Sebastian gives us little outward sign of contrition. Cf. "wringing of the conscience," *Henry VIII.* II. ii. 28; also *Winter's Tale,* II. i. 52.

76. *remorse and nature*] Perhaps a hendiadys, and equivalent to "natural affection." Or, "pity and kind feeling."

81. *reasonable shore*] *i.e.* the shore of reason. In the former figure (line 67) reason was clear water covered with mist or "fumes"; here it is a shore that ought to be covered by the water of reason, but the water has ebbed, and left the shore muddy; now the tide turns and the waters of reason fill its shore. The figure (ebbed consciousness returning to full tide) is not very obvious; and again we have an example of one metaphor suggesting—forcing on—another.

82. *Not one of them*] For he is arrayed in his magic robes; from these he will now "discase" him, and ap-

That yet looks on me, or would know me: Ariel,
Fetch me the hat and rapier in my cell:
I will discase me, and myself present
As I was sometime Milan: quickly, spirit;
Thou shalt ere long be free.

[*Ariel sings and helps to attire him.*

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

Pros. Why, that's my dainty Ariel! I shall miss thee;
But yet thou shalt have freedom: so, so, so.
To the king's ship, invisible as thou art:
There shalt thou find the mariners asleep
Under the hatches; the master and the boatswain

83. *That yet*] *E'en yet* Wilson; *or*] *e'er* Keightley and others. 84. Exit Ariel, and returns immediately] Theobald. 88. suck] lurk Theobald and others. 90. couch] crowch F 3, F 4, Rowe; couch: Capell and others; couch. Heath and others. 92. summer merrily] sunset, merrily. Theobald, etc.; summer: Merrily, Holt.

pear as he was formerly when Duke of Milan. For "discase," cf. *The Winter's Tale*, IV. iv. 648: "Therefore discase thee instantly."

87.] Ariel sings while helping to attire Prospero; a very happy mode of filling a pause.

88. Where the bee sucks] This song of Ariel must be added to the list of passages in *The Tempest* whose interpretation involves a more or less agreeable perplexity; and it will be discussed in App. IV. See also pp. 175–6.

90. couch] Probably "conceal myself"; not "sleep."

92. After summer] "In pursuit of summer"; or, "and when summer is over in—say England—I fly off to find it again in some other land." For Theobald's emendation "sunset," and his objection that bats do not migrate, see the Appendix.

96. *so, so, so*] "Thanks, that will do nicely"—said in reference to Ariel's assistance in attiring him.

98.] Cf. I. ii. 230.

Being awake, enforce them to this place,
And presently, I prithee.

Ari. I drink the air before me, and return
Or ere your pulse twice beat. [*Exit.*

Gon. All torment, trouble, wonder and amazement
Inhabits here: some heavenly power guide us
Out of this fearful country!

Pros. Behold, sir king,
The wronged Duke of Milan, Prospero:
For more assurance that a living prince
Does now speak to thee, I embrace thy body;
And to thee and thy company I bid
A hearty welcome.

Alon. Whether thou be'st he or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know: thy pulse
Beats, as of flesh and blood; and, since I saw thee,
The affliction of my mind amends, with which,
I fear, a madness held me: this must crave—

100. *awake*] *awaked* Walker, etc. 106. *Behold'*] *Lo* Pope, Hanmer. 111. *Whether thou be'st*] *Where thou bee'st* F, Ff, Rowe; *Be'st thou* Pope, etc.; *Whe'er thou be'st* Capell, etc.; *he or no*] *he* Jervis, *Prospero* Cartwright.

101. *presently*] immediately; as in I. ii. 125. Note this trimeter line—and line 103—at the end of a speech.

102. *drink the air*] Cf. "He seem'd in running to devour the way," *2 Henry IV.* I. i. 47. In *A Midsummer Night's Dream*, Puck goes "Swifter than arrow from the Tartar's bow" (III. ii. 101).

103. *Or ere*] See I. ii. 11.

105. *Inhabits*] See note on I. i. 16.

108. *For more assurance*] (see former note); in order to make thee more sure.

111. *Whether*] pronounce "whe'r." Folio has "where."

112. *trifle*] (see line 36, note); another deprecatory term applied to the "black art" (cf. "vanity of mine art," and the rest); here "trifle" means a trick played by enchantment.

112. *abuse*] deceive, delude.

112. *enchanted*] furnished with enchantment. Cf. *wonder'd*, IV. i. 123.

An if this be at all—a most strange story.
Thy dukedom I resign, and do entreat
Thou pardon me my wrongs.—But how should Prospero
Be living and be here?

Pros. First, noble friend,
Let me embrace thine age, whose honour cannot
Be measured or confined.

Gon. Whether this be
Or be not, I 'll not swear.

Pros. You do yet taste
Some subtilties o' the isle, that will not let you
Believe things certain. Welcome, my friends all!
[*Aside to Seb. and Ant.*] But you, my brace of lords, were I so minded,
I here could pluck his highness' frown upon you,
And justify you traitors: at this time
I will tell no tales.

126. [Aside, etc.]] Johnson. 129. *I will*] *I'll* Pope, etc.

117. *An if this be at all*] if it has any actual existence, and is not a mere dream. For "an if," see "or ere," above (line 103); similarly "an if" is equivalent to "if if," where one subordinate conjunction supports another.

118. *Thy dukedom*] my right to tribute, etc.; my suzerainty.

119. *my wrongs*] the injuries inflicted on you by me. (See above, lines 3, 11, 25.)

121. *thine age*] Cf. "Where once my *careless childhood* played" (Gray). "Farewell, fair cruelty!" *Twelfth Night*, I. v. 307.

122.] | Be meas | ured or | confin | ed Whether | this be.

124. *subtilties*] Cf. "trifle" (line 112) and others. A quaint device of confectionery or pastry. "A sotyltye called a Pellycane syttyng on his nest with he byrdes, and an ymage of saynte Katheryne holdyng a boke and disputyng with the doctoures," Fabyan, *Chronicle*. "Subtilties" is suggested by "taste"; and the expression means "you experience some of the illusions of."

127. *pluck*] a bold metaphor—like "charms *crack* not" (line 2).

128. *justify*] prove.

Seb. [*Aside*] The devil speaks in him.

Pros. No.
For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault,—all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore.

Alon. If thou be'st Prospero,
Give us particulars of thy preservation;
How thou hast met us here, who three hours since
Were wreck'd upon this shore; where I have lost—
How sharp the point of this remembrance is!—
My dear son Ferdinand.

Pros. I am woe for 't, sir.

Alon. Irreparable is the loss; and patience
Says it is past her cure.

Pros. I rather think
You have not sought her help, of whose soft grace
For the like loss I have her sovereign aid,
And rest myself content.

Alon. You the like loss!

129. [Aside]] Johnson; *No*] omitted by Hanmer; *Now* Allen. 132. *fault*] *faults* F 4, Rowe. 136. *who*] Ff, Rowe, etc.; *whom* F. "These slips increase as the play draws near an end" (*N.S.*). 139. *I am*] *I'm* Pope.

129. *No*] Either a contradiction of Sebastian's "aside," which as a magician he has overheard, or a confirmation of his promise to "tell no tales"; or we may read "Now," as Prospero turns to address another of the company. *N.S.* suggests an omission here.

130. *you*] changes rhetorically to "thy" in line 132 (see line 74, note).

136. *three hours*] see line 186.

139. *woe*] sorry. Used thus as an adj. about four times in Shakespeare.

142. *of whose soft grace*] "soft" is alliterative. "By whose kind favour I have received her efficacious help, which enables me to bear a loss like yours."

Pros. As great to me as late; and, supportable
To make the dear loss, have I means much weaker
Than you may call to comfort you, for I
Have lost my daughter.

Alon. A daughter?
O heavens, that they were living both in Naples,
The king and queen there! that they were, I wish
Myself were mudded in that oozy bed
Where my son lies. When did you lose your daughter?

Pros. In this last tempest. I perceive, these lords
At this encounter do so much admire,
That they devour their reason, and scarce think
Their eyes do offices of truth, their words
Are natural breath: but, howsoe'er you have
Been justled from your senses, know for certain
That I am Prospero, and that very duke

145. *supportable*] *insupportable* F 3, F 4, Rowe; *portable* Steevens; *reparable* Wilson. *N.S.* suggests "support, able To make the dere (*i.e.* injury) less (for "loss"). 148. *my*] *my only* Hanmer; *A*] *Only* Hanmer, omitted by Capell, *you have lost a* Wagner; *daughter?*] *daughter! did you say?* Cartwright. 156. *truth, their*] *truth . . . These N.S.*

145. *late*] As recent—as yours.

145. *supportable, etc.*] The reading "portable" has much to recommend it; cf. *Lear*, III. vi. 115. Otherwise the accent must fall on the first syllable in "supportable." *N.S.* paraphrases "I have means of support weaker than yours to comfort my sad heart; for I have lost my daughter—the only woman left to me."

146. *dear*] II. i. 135 (Textual Notes).

146. *much weaker*] Possibly because Alonso has still one child left—Claribel; or because Miranda will live at Naples.

148] The very strong accent that twice falls on the broad vowel in the word "daughter" in this line may fill out rhythm. See Textual Notes.

153. *This last tempest*] See p. 172.

154. *encounter . . . admire*] Both words have been already used in this sense—"meeting," "are astonished."

155. *devour their reason*] The figure may have been suggested by open-mouthed astonishment. The passage is purposely hyperbolical, as in "eyes do offices of truth" (line 156). As to Capell's reading "these words" (*i.e.* these words of mine), it would spoil the effect of the whole speech.

157. *natural breath*] those of human beings.

158. *justled*] Possibly a figure from chivalry; "joust," like "tilt," representing the toppling over of one's antagonist; unhorsing him.

Which was thrust forth of Milan; who most strangely
Upon this shore, where you were wreck'd, was landed,
To be the lord on 't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for a breakfast, nor
Befitting this first meeting. Welcome, sir;
This cell 's my court: here have I few attendants,
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least bring forth a wonder, to content ye
As much as me my dukedom.

Here PROSPERO *discovers* FERDINAND *and* MIRANDA *playing at chess.*

Mir. Sweet lord, you play me false.
Fer. No, my dear'st love,
I would not for the world.
Mir. Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

161. *wreck'd*] *wrackt* F. 168. *you have*] *you've* Rowe and others; *me*] *it me* Hunter. 172. *dear'st*] *dearest* F, *dear* Pope, etc. 174. *kingdoms you*] *Kingdomes, you* F, *kingdoms. You* Johnson.

162. *To be the lord on 't*] Cf. "From me, the lord on 't" (I. ii. 456).

170. *a wonder*] Cf. "Miranda."

171. discovers] displays to view.

171. playing at chess] "Naples was the source and centre of the chess *furore*, which was still at its height while Shakespeare's mind was teeming with the wonders of *The Tempest*." And cf. "He discoueretn his Tent where her two sonnes were at Cardes," Barnabe Barnes's *The Divils Charter*, 1607.

173.] Another short line (three feet).

174.] *Yes,*] *Yet* (Moore Smith).

174. *a score*] in two senses—(1) a game or wager in which the stake is reckoned by kingdoms; (2) for a matter of twenty kingdoms.

174. *you should wrangle*] "you should be at liberty to dispute out of all reason." "Wrangle," again, in

Alon. If this prove
A vision of the island, one dear son
Shall I twice lose.
Seb. A most high miracle!
Fer. Though the seas threaten, they are merciful;
I have cursed them without cause. [*Kneels.*
Alon. Now all the blessings
Of a glad father compass thee about!
Arise, and say how thou camest here.
Mir. O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in 't!
Pros. 'Tis new to thee.
Alon. What is this maid with whom thou wast at play?
Your eld'st acquaintance cannot be three hours:
Is she the goddess that hath sever'd us,
And brought us thus together?
Fer. Sir, she is mortal;

179. *I have*] *I've* Pope. [Kneels] Theobald. 188. *she is*] *she's* Pope, etc.

perhaps three senses—(1) contend in a game or wager; (2) argue with me in reference to the contest; (3) compete by unworthy means. The sense intended is clearer than the sense expressed: "I would not cheat you for the world," says Ferdinand; "Nay," replies Miranda, "I love you so much that if we were playing for some high stake, you would be quite at liberty to cheat me."

176. *A vision*] only another illusion; cf. line 112, note.

177. *high miracle*] See note on line 25.

182. *How many goodly creatures, etc.*] For the naturalness of this exclamation, see note on I. ii. 1.

184. *'Tis new to thee*] Miranda's new world was "beauteous mankind"; Prospero's "'Tis new to thee" repeats the former reflection of sad experience, "So glad of this as they I cannot be" (III. i. 92).

186. *three hours*] another note of time. See p. xxxi, footnote.

187. *Is she the goddess*] Cf. Ferdinand's exclamation, I. ii. 421.

But by immortal Providence she 's mine:
I chose her when I could not ask my father
For his advice, nor thought I had one. She
Is daughter to this famous Duke of Milan,
Of whom so often I have heard renown,
But never saw before; of whom I have
Received a second life; and second father
This lady makes him to me.

Alon. I am hers:
But, O, how oddly will it sound that I
Must ask my child forgiveness!

Pros. There, sir, stop:
Let us not burthen our remembrance with
A heaviness that 's gone.

Gon. I have inly wept,
Or should have spoke ere this. Look down, you gods,
And on this couple drop a blessed crown!
For it is you that have chalk'd forth the way
Which brought us hither.

Alon. I say, Amen, Gonzalo!

Gon. Was Milan thrust from Milan, that his issue

189. *Providence*] *prouidence*, F. 199. *remembrance*] *remembrances* F; "compositor's grammar. Some read 'remembrance'' to indicate silent *s* after *c*-sound; but Shakespeare did not write for the *eye*" (*N.S.*). 200. *I have*] *I've* Pope. 204. *Gonzalo*] *Gonzallo* F.

189. *immortal*] Antithesis here, rather than paronomasia. Cf. I. ii. 159.

193. *renown*] [Cf. Fr. "Renommée," and Latin "Fama." "They that ben in hye estate . . . a lyght renome troubleth them" (*Golden Legend*).

199.] The Folio "remembrances" is preferred by some, for the plural suffix was often unpronounced when added to a word already ending in an *s* sound. But see Textual Notes.

200. *heaviness*] sorrow.

202. *crown*] singular, because of the idea of joint sovereignty. See note on II. i. 208. So the spirits hold a garland above the head of Queen Katherine (*H. VIII.* IV. ii. 83). *N.S.* (p. liii) compares *W. T.* V. iii. 121–3.

203. *chalk'd*] For the metaphor, cf. *Henry VIII.* I. i. 60; also App. I. p. 168; and "creta notare" (Erasmus, *Adagia*).

Should become kings of Naples? O, rejoice
Beyond a common joy! and set it down
With gold on lasting pillars: in one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife
Where he himself was lost, Prospero his dukedom
In a poor isle, and all of us ourselves
When no man was his own.

Alon. [*To Fer. and Mir.*] Give me your hands:
Let grief and sorrow still embrace his heart
That doth not wish you joy!

Gon. Be it so! Amen!

Re-enter ARIEL, *with the Master and Boatswain amazedly following.*

O, look, sir, look, sir! here is more of us:
I prophesied, if a gallows were on land,
This fellow could not drown. Now, blasphemy,
That swear'st grace o'erboard, not an oath on shore?
Hast thou no mouth by land? What is the news?

213. [To Fer., etc.]] Hanmer. 216. *Be it*] *Be't* Pope. 216.] The second *sir* is omitted, F 3, F 4, Rowe; *here is*] *here are* Pope. 219. *swear'st*] *swar'st* Hanmer; *o'erboard*] ove-boord F; *overboard N.S.*

212. *In a poor isle*] How is this to be taken? Perhaps Gonzalo means that in this out of the way spot, where he could least expect it, Prospero is once more recognised as Duke of Milan.

213. *his own*] master of his senses.

215. amazedly] Cf. *A Midsummer Night's Dream*, IV. i. 143, "My lord, I shall reply amazedly, Half sleep, half waking." See I. ii. 14.

216. *here is*] See note on I. i. 16.

218. *blasphemy*] Cf. "diligence," line 241, and "malice," I. ii. 367. As to the oaths, they have been omitted from the play, but their place has possibly been indicated in some instances by a dash. Cf. "You bawling, blasphemous, incharitable dog" (I. i. 42).

219. *swear'st*] Probably meant to be a past tense, and put for "swar'st."

219. *grace o'erboard*] Perhaps some allusion to the "Providence" that deserted the vessel in consequence of the boatswain's blasphemy.

Boats. The best news is, that we have safely found
Our king and company; the next, our ship—
Which, but three glasses since, we gave out split—
Is tight and yare and bravely rigg'd, as when
We first put out to sea.

Ari. [*Aside to Pros.*] Sir, all this service
Have I done since I went.

Pros. [*Aside to Ari.*] My tricksy spirit!

Alon. These are not natural events; they strengthen
From strange to stranger. Say, how came you hither?

Boats. If I did think, sir, I were well awake,
I 'ld strive to tell you. We were dead of sleep,
And—how we know not—all clapp'd under hatches;
Where, but even now, with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And mo diversity of sounds, all horrible,
We were awaked; straightway, at liberty;

225. [Aside, etc.]] Capell. 227. *events*] misspelt *euens* in some copies of F. 230. *of sleep*] other readings, *a-sleep*, *asleep*, *on sleep*. 231. *under*] *under the* Hunter. 234. *mo*] F, F 2, Wright; *moe* F 3, F 4; *more* Rowe.

221. *safely*] See note on "freshly," line 236, and cf. I. ii. 226.

222. *the next,*] *The next:* F.

223. *glasses*] Note on I. ii. 240; and cf. "three hours" in line 186.

223. *gave out*] stated to be; cf. *Winter's Tale*, V. i. 85.

223. *split*] Note on I. i. 64.

224. *yare*] Note on I. i. 3.

226. *tricksy*] So, "a tricksy word," *Merchant of Venice*, III. v. 74. Here used only half contemptuously, and almost in the sense of "resourceful"; with a further reference to grace of form and action. But cf. "I must use you in such another trick," IV. 37.

227. *strengthen*] increase in strangeness.

230. *of*] Possibly a variant of "on sleep," as in Pope's reading "asleep," and the mistake may be due to the compositor. Or we may compare "to die *of* hunger."

232. *several*] different; as specified in the next line.

233.] I know no other line in Shakespeare quite like this; its realism is almost crude, and hardly to be matched even in the earliest plays; the nearest in this play would be I. ii. 203 *et sqq.*

234. *mo*] See II. i. 133; pl. sense.

Where we, in all her trim, freshly beheld
Our royal, good, and gallant ship; our master
Capering to eye her:—on a trice, so please you,
Even in a dream, were we divided from them,
And were brought moping hither.

Ari. [*Aside to Pros.*] Was 't well done? 240

Pros. [*Aside to Ari.*] Bravely, my diligence. Thou shalt be free.

Alon. This is as strange a maze as e'er men trod;
And there is in this business more than nature
Was ever conduct of: some oracle
Must rectify our knowledge.

Pros. Sir, my liege, 245
Do not infest your mind with beating on
The strangeness of this business; at pick'd leisure

236. *Where*] *When* Dyce and others; *her trim*] Theobald and most editors; *our trim* F, Ff, and some editors. 239. *them*] *her* Keightley conject. 240, 241. [Aside, etc.]] Capell. 246. *infest*] *infect* F 4, Rowe.

236. *Where*] See III. ii. 96, note.

236. *freshly beheld*] A striking example of transferred epithet. See also "safely," line 221; also "a plain fish" in 266, where the device is of the opposite kind, *i.e.* an adv. transferred and turned into an adj. Cf. also "safely," I. ii. 226, and "verily," II. i. 321.

238. *capering to eye her*] This must mean "Ready to dance for joy at the sight of his vessel in all her trim." He is on board with the crew.

238. *on a trice*] Sp. "en un tris," in an instant. "Tris," noise made by cracking glass; a crack; a moment.

239. *them*] the rest of the crew.

240. *moping*] This is the same word as "mop" in IV. 47; orig. "dull," "dispirited"; hence "grimace." Here it means "acting without full consciousness." Cf. "Could not so mope," *Hamlet*, III. iv. 81.

242. *maze . . . trod*] cf. III. iii. 2, 3.

244. *conduct*] illustrates not so much the use of abstract for concrete, as the Eliz. licence in regard to suffixes. "Conductor" occurs in *Lear*. "Conduct" here may further mean "brought about by." The figure may have been suggested by "maze," above; cf. also "rectify," below. See also *Romeo and Juliet*, V. iii. 116.

246. *infest*] the only use of the word; and its presence here gives some plausibility to the reading "Against *infestion* and the hand of war" (*Richard II.* II. i. 44). Cotgrave, "*Infester*, to infest, annoy, molest, ravage, wast."

246. *beating on*] Thus for a third time this metaphor has been employed in the play. Cf. IV. 163 and I. ii. 176. Cf. also "Hammer'd," as in *The Winter's Tale*, II. ii. 49.

Which shall be shortly, single I 'll resolve you,
Which to you shall seem probable, of every
These happen'd accidents; till when, be cheerful,
And think of each thing well. [*Aside to Ari.*] Come hither, spirit:
Set Caliban and his companions free;
Untie the spell. [*Exit Ariel.*] How fares my gracious sir?
There are yet missing of your company
Some few odd lads that you remember not.

Re-enter ARIEL, *driving in* CALIBAN, STEPHANO, *and* TRINCULO, *in their stolen apparel.*

Ste. Every man shift for all the rest, and let no man take care for himself; for all is but fortune. —Coragio, bully-monster, coragio!

248.]Some transfer comma from *shortly* to *single.* 251–253 [Aside]] Capell.

248. *single*] The word has already been used with a varying significance (I. ii. 432); here it has one of those former meanings, viz. by myself, *i.e.* when we are together in private. "My leisure will soon be unbroken, absolute," *N.S.* (See Textual Notes.)

248. *resolve you*] explain to you, Cf. "Resolve me, with all modest haste," *King Lear*, II. iv. 25.

249. *Which to you shall seem probable*] "and my explanation shall seem quite satisfactory."

249. *every*] a pronoun; cf. "At each his needless havings," *The Winter's Tale*, II. iii. 35.

250. *happen'd accidents*] Cf. "The *ebbed* man ne'er loved till ne'er worth love," *Antony and Cleopatra*, I. iv. 43.

253. *Untie the spell*] Cf. I. ii. 486, III. iii. 89.

253. *my gracious sir*] Cf. "Sir, my liege," line 245.

255. *odd*] unreckoned; not accounted for; cf. I. ii. 233.

256. *Every man shift, etc.*] Shakespeare's fools often utter some of his wisest and most pertinent sayings; and, as in the Introd. p. xliv, I am disposed to attach a real importance to Stephano's announcement to the assembled company, especially at this climax of the play; if it is not covertly serious, it has surely no point at all; the thought is left perfectly clear, while the utterance is barely grotesque enough to disguise it. (Perhaps quibbling on his profession; cf. *Rom.* I. v. 2, *N.S.* See also p. 168).

258. *Coragio*] Cf. *All's Well that Ends Well*, II. v. 97. Italian terms were in vogue among the common tavern wits of Shakespeare's day.

258. *bully*] Derivation uncertain; used first as a term of endearment, then of familiarity. Cf. "Bully

Trin. If these be true spies which I wear in my
head, here 's a goodly sight.
Cal. O Setebos, these be brave spirits indeed!
How fine my master is! I am afraid
He will chastise me.
Seb. Ha, ha!
What things are these, my lord Antonio?
Will money buy 'em?
Ant. Very like; one of them
Is a plain fish, and, no doubt, marketable.
Pros. Mark but the badges of these men, my lords,
Then say if they be true. This mis-shapen knave,

265. *'em*] *them* Capell and others. 268. *mis-shapen*] *mis-shap'd* Pope and others.

Hercules," *Merry Wives of Windsor*, I. iii. 6; also "bully ram" (κριὲ πέπον), Chapman's *Homer*.

259. *true spies*] honest or trustworthy observers. Cf. "If that mine eyes be true," *Merchant of Venice*, II. vi. 54. See also "true," below, line 268.

261. *Setebos*] I. ii. 374.

261. *brave spirits*] So Trinculo was deemed a spirit when Caliban first met with him, and Stephano was a god. Perhaps Shakespeare would have us believe that although Caliban had long lived with Prospero and Miranda, he was disposed to look up to human beings from some lower and brutish level, and thus regard them as human beings themselves will sometimes regard the higher "Intelligences." But this attitude is not consistently preserved by Caliban throughout the play. Further, the earth-brute's speech on this occasion may be compared with Miranda's, lines 182–184.

262. *fine*] Apparently this is the first time since his banishment that Prospero has arrayed himself as he "was sometime Milan."

263.] I think that in contrast to Caliban's, these and the following speeches of Sebastian and Antonio are undoubtedly prose.

266. *a plain fish*] See note on line 236. Once more we are reminded of the "fish" element in Caliban's complex nature. See Introduction, p. xxxiv.

266. *marketable*] not so much as a commodity for the table as a curiosity for the show. See Trinculo's speech, II. ii. 18–38.

267,268. *badges . . . true*] Cf. "Bearing the *badge* of faith, to prove them true," *A Midsummer Night's Dream*, III. ii. 127. That is, "My tears serve as a badge to prove my vows true." In the present instance "badges" has two meanings—(1) the silver badge, engraved with the master's crest; (2) the stolen apparel with which the thieves are laden. The first proves them servants of Alonso and Prospero (see lines 274–276); the second proves that they are *not* "true" (honest) men. Cf. *Love's Labour's Lost*, V. ii. 762.

268. *This*] "As for this . . ."

His mother was a witch; and one so strong
That could control the moon, make flows and ebbs,
And deal in her command, without her power.
These three have robb'd me; and this demi-devil—
For he's a bastard one—had plotted with them
To take my life. Two of these fellows you
Must know and own; this thing of darkness I
Acknowledge mine.

Cal. I shall be pinch'd to death.

Alon. Is not this Stephano, my drunken butler?

Seb. He is drunk now: where had he wine?

Alon. And Trinculo is reeling ripe: where should they
Find this grand liquor that hath gilded 'em?—

278. *where*] *but how? where* Hanmer. 280. *liquor*] *'lixir* Theobald and others.

270. *That*] "That she." For a similar omission of the pronoun, see line 315. In these cases "that," the subordinate conjunction, harks back to its pronominal origin, and does duty for the other pronoun.

270. *control the moon*] "Te quoque, luna, traho," are the words of Medea in the context of the passage from Ovid quoted in the Introduction, p. lxiv. So Prospero would bedim the noontide sun (line 41). Cf. also "Lift the moon out of her sphere" (II. i. 183). Power over the heavenly bodies has been ascribed to magicians and witches from the earliest times; see, *e.g.*, in the Old Testament, "The sun and moon stood still in their habitation" (Hab. iii. 11).

270. *flows and ebbs*] Cf. "The moon, the governess of floods," *A Mids. Night's Dream*, II. i. 103.

271. *deal in her command*] "wield the moon's authority." See next note.

271. *without her power*] Partly explained in the note on "weak masters" (line 41), and if so will mean, "without being empowered to do so"; or, "command the moon to do things, though she had not the moon's power to do them"; or perhaps, "while remaining outside the limits of her sovereignty." Otherwise "without" may be equivalent to "altogether beyond the moon's power to control her." Cf. "*Without* the peril of the Athenian law," *A Mids. N. D.*, IV. i. 150. Yet the whole drift of the play points to the other interpretation, viz. that man's control over nature, even with the aid of supernatural agencies, is temporary, limited, futile.

272. *demi-devil*] Introd., p. xxxii.

279. *reeling ripe*] sufficiently drunk for reeling. Cf. "Weeping ripe," *Love's Labour's Lost*, V. ii. 274.

280. *grand liquor*] the supreme liquor, the only *elixir* of life, aurum potabile. Hence "*gilded* 'em." Yet we need not prefer the reading "grand 'lixir." "Gilded," as having well drunken of the "potable gold." Cf. "*Duke.* Is she not drunk, too?—*Con.* A little gilded o'er, sir" (Fletcher, *Chances*, IV. iii.); also "gilded pale looks" (*Cymbeline*, V. iii. 34).

How camest thou in this pickle?

Trin. I have been in such a pickle, since I saw you last, that, I fear me, will never out of my bones: I shall not fear fly-blowing.

Seb. Why, how now, Stephano!

Ste. O, touch me not;—I am not Stephano, but a cramp.

Pros. You 'ld be king o' the isle, sirrah?

Ste. I should have been a sore one, then.

Alon. This is a strange thing as e'er I look'd on. [*Pointing to Caliban.*

Pros. He is as disproportion'd in his manners
As in his shape. Go, sirrah, to my cell;
Take with you your companions; as you look
To have my pardon, trim it handsomely.

Cal. Ay, that I will; and I 'll be wise hereafter,
And seek for grace. What a thrice-double ass
Was I, to take this drunkard for a god,
And worship this dull fool!

Pros. Go to; away!

285. *Why,*] misprinted *Who* in some copies of F. 288. *then*] omitted, Hanmer. 289. *This is a strange*] *'Tis a strange* F 3, F 4, and many editors; *This is as strange a* Capell and others; *e'er I*] *I ever* Hanmer.

282. *pickle*] Trinculo plays on the mud of the horsepond, and makes of it the pickle that preserves meat, and adds a suggestion of rheumatism, or Ariel's "pinches"; as does Stephano, line 286. For "such . . . that," cf. *Hamlet*, III. iv. 41.

283. *will never out*] A verb of motion is often omitted, and the modifying adverb does duty in its stead.

284. *fly-blowing*] perh. cf. III. i. 63. But, as Steevens notes, pickling preserves meat from fly-blowing.

288. *a sore one*] Perhaps in three senses—(1) smarting; (2) "sorry"; (3) severe. See III. i. 11, note.

289. *a strange*] For omission of the demonstrative "as," cf. "Costly thy habit as thy purse can buy," *Hamlet*, I. iii. 70.

291. *As in his shape*] Introduction, p. xxxii.

295. *seek for grace*] Not in keeping with Caliban's main character.

293. *ass*] Admissible only in respect of the ideal.

Alon. Hence, and bestow your luggage where you found it.
Seb. Or stole it, rather.

[*Exeunt Cal., Ste., and Trin.*

Pros. Sir, I invite your Highness and your train
To my poor cell, where you shall take your rest
For this one night; which, part of it, I 'll waste
With such discourse as, I not doubt, shall make it
Go quick away: the story of my life,
And the particular accidents gone by
Since I came to this isle: and in the morn
I 'll bring you to your ship, and so to Naples,
Where I have hope to see the nuptial
Of these our dear-beloved solemnized;
And thence retire me to my Milan, where
Every third thought shall be my grave.
Alon. I long
To hear the story of your life, which must
Take the ear strangely.

308. *nuptial*] *Nuptialls* Ff, Rowe, etc.

298. *luggage*] as in IV. 232.

298. *where you found it*] Again we respect the ideal. For the theft took place at the mouth of the cell, where also the adventurers are assembled. "This cell 's my court," said Prospero (line 166); and in line 300 he will be inviting some of the company to the same cell.

302. *waste*] Cf. "A merrier hour was never wasted there," *A Midsummer Night's Dream*, II. i. 57.

303. *not doubt*] This construction takes us back to a time when the auxiliary was newer to the verb. Sometimes we have the same arrangement in prose. See also II. i. 121 and V. 38.

304. *quick*] Either adverb with lost inflection, or adjective used as adverb.

305. *accidents*] older sense = incidents; cf. "An accident of hourly proof," *Much Ado About Nothing*, II. i. 188; also line 250, "These happen'd accidents."

308. *nuptial*] Always in the singular in Shakespeare, except in two doubtful cases.

309.] Pronounce "solémnizéd."

310. *retire me*] Reflexive verbs are among those aids to expression that are liable to be dispensed with as a language becomes more fluent.

311. *Every third thought*] Introduction, p. lxiii; also cf. "Spes omnis in futuram vitam consumenda," Bacon, *Med. Sacrae.* Perhaps we may cf. IV. i. 3.

313. *Take*] "affect," "captivate"; cf. "Take The winds of March with beauty," *Winter's Tale*, IV. iv. 119.

Pros. I'll deliver all;
And promise you calm seas, auspicious gales,
And sail so expeditious, that shall catch
Your royal fleet far off. [*Aside to Ari.*] My
Ariel, chick,
That is thy charge: then to the elements
Be free, and fare thou well! Please you, draw
near. [*Exeunt.*

315. *that shall*] *that it shall* Hanmer. 318. Exeunt] Exeunt-omnes F.

313. *deliver all*] tell everything.
314. *promise you*] And yet Prospero has resigned his magic powers; Ariel, however, we may presume, retains his for two days longer (I. ii. 298).
315. *so expeditious, that*] See l. 270.
316. *far off*] Probably "far off as it is." *chick*] See note on IV. 184.
317. *elements*] Probably we should read "element"; cf. "Thou, which art but air," v. 21.

AN ESTIMATE OF *THE TEMPEST*

Musical and pictorial—such are the warp and woof of poetry. But the finer and less tangible elements, so far as they are separable, are beauty, vision, and passion; where *beauty* comprises something more than "the fairness of art form" (p. xxvii), and *vision* includes both imagination and the faculties of the Seer—his far-sightedness and his wisdom; and *passion* stands generally for that emotional force without which poetry is dead mechanism rather than living and immortal art. To these might be added a multitude of other qualities, such as *sublimity*. I might further remark that whereas in prose strength should come first, and next beauty, if possible, in poetry we should reverse the order, and say, "beauty there must be, strength also if possible."

With the aid of these principles let us now attempt a short estimate of the poetic qualities of *The Tempest*. Already I have suggested (p. xxxi) "loftiness rather than sweetness"; and there is more to the same purpose near the foot of p. xxvii. Next, as all criticism is ultimately comparative, let us glance at one or two others of Shakespeare's plays. And let us say first, that all possess the quality of *vision* in an admirable sufficiency, and that *passion* is not often lacking. Now, what is the prime quality of such a play as *Romeo and Juliet*?—*beauty*; it is the most beautiful of all the plays. And what of *Coriolanus*? here is strength without beauty; but in *Antony and Cleopatra* we have a marvellous combination of both. And so we might examine dozens of these dramas. I will only ask, finally, is any to be regarded as sublime? *King Lear*, I think, and *Othello*; probably also *Macbeth*; possibly *Hamlet*; possibly also *The Tempest*. Another excellence of *The Tempest* is to be found in its element of humour. Trinculo is not unworthy of the creator of clown or fool or jester as we find them (admirably adapted to their plays) from Launce to Autolycus; he is by no means the least of them. To test his value, remove from *The Tempest* his good-

(*Continued on p.* 182).

EPILOGUE

Spoken by PROSPERO.

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got,
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:

Spoken, etc.] Capell adds *advancing*. 3. now] and now Pope, etc.

Epilogue] In regard to the authorship of this Epilogue some considerations of its style have been offered in the Introduction, pp. lxvi–lxix. Here we may examine the thought of the couplets. I attach no importance to their position with respect to the stage-direction Exeunt; nor to the other fact that in the Folio they are printed on a separate page; and we might add that the Names of the Actors follow the Epilogue. But I attach much importance to the course of their thought, which could hardly have proceeded from any other mind than that of the author of *The Tempest*; as may possibly be judged from the following paraphrase:—"After requiring that heavenly music (v. 52), I duly broke my magic staff, and therefore I am again the weakest of mortal men. Indeed the positions are some of them reversed; the liberator seeks his freedom, the magician is at the mercy of magic. For the Naples or the Milan to which I would withdraw are my Stratford-on-Avon; but this stage is now the enchanted island, and I require your favouring send-off; yet here I must remain spell-bound until you break the spell by kind applause (see note on IV. 59 and 138), and the assurance of your good-will. And I have yet another favour to ask at your hands; I the pardoner in this play must also implore pardon. Although I have abjured this rough magic, yet has my nature been too deeply subdued to that it worked in; and like any other necromancer, I need—I crave your prayers. Let only him who is without sin among you refuse my last request."

10. With the help of your good hands] So in *A Midsummer Night's Dream*, "Give me your hands if we be friends," v. 444; and in the Epilogue to *All's Well that Ends Well*, "Your gentle hands lend us and take our hearts." "Nunc, Spectatores, Valete et nobis clare applaudite," was the closing request of the Latin comedies.

10. the help of] for the noise of clapping hands would break the charm.

Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant;
And my ending is despair, 15
Unless I be relieved by prayer,
Which pierces so, that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free. [*Exit.* 20

13. Now] For now Pope, etc. 20.] Exit in Folio.

11, 12. my sails Must fill] Metaphor suggested by "promise you . . . sail so expeditious" in line 315, above.

13. Which was to please] "'Must art have a moral purpose?' It is a question easily answered. The purpose is the art, and the art the purpose, and the sole purpose of art is to give pleasure. . . . The real difficulty lies in the word 'pleasure,' *which may range in meaning from 'being tickled' to 'doing good.'* Yet again, the difficulty is almost removed by this very divergence, and by our current use of the words *noble* and *ignoble*. As long as these preserve their vitality, there is no harm in the phrase 'Art for Art's sake.' If the pleasure to be given is ignoble, the art also is ignoble. If the pleasure is noble, the art is noble. Beyond this we cannot—and we need not—go" (*Shakespeare: the Man and his Work*, pp. 134 and 135). "Good he always commends, evil he always condemns; I know no exception to the rule; and—in close connection with this—the changes he makes in his originals are always on the side of purity and nobleness; here again I know no instance to the contrary. His writings, however primarily artistic—as they should be—never fail to become a spiritual stimulant, for his art is the ideal of fair and strong and noble life; and finally, his aim was the true artist's aim, to give pleasure; but—here is all the truth—the pleasure he gives us is noble." (From an article by the present writer, "The Real Shakespeare"—now out of print.)

16. relieved by prayer] "This alludes," says Warburton, "to the old stories told of the despair of necromancers in their last moments, and of the efficacy of the prayers of their friends for them"; cf. Marlowe's *Faustus*:

> "*Faustus.* Ay, pray for me, pray for me . . .
> *Second Scholar.* Pray thou, and we will pray that God may have mercy upon thee."

17. pierces . . . assaults] which has such pervading power that it prevails with the All-Merciful on his Throne, and frees men from all faults. Cf. "Can no prayers pierce thee?" (*Merchant of Venice*, IV. i. 126). For prayer, repentance, pardon, etc., in Shakespeare, see "The Real Shakespeare" (note on l. 13).

APPENDIX I

Illustrations of *The Tempest*

I. The Wreck of 1609.
II. Parallel Passages.
III. Other Contemporary Literature.
IV. Imitations of *The Tempest*.
V. Music.

I. The Wreck of 1609

The literature that deals with the wreck of Sir George Somers in 1609 and our contemporary relations with Virginia, has a very important bearing on Shakespeare's *Tempest*; yet it does not appear to have been examined as fully or as clearly as we might wish.

In support of my statement I will first quote and remark upon some recognised authorities. Earliest will be Malone, who, after citing fourteen documents or publications, adds apologetically, "This list, I fear, is far from being complete"; and Boswell, I presume, who prints thirteen out of the fourteen, adds this note to No. 7, "I am not sure that this and the next are not the same pamphlet." To this list in Malone I may find it necessary to refer again in the course of this inquiry; meanwhile, I ought to mention that it excludes the most important of all these contemporary documents, viz. Strachey's *Reportory* or *Letter* of 15th July 1610; although, on another occasion, Malone in some error—as we shall discover later—refers to "Strachey's letter of 7th July 1610."

Next to Malone and Boswell, Douce may be quoted, with his "Next (*i.e.* to Jourdan) followed Strachey's

Proceedings of the English Colonie in Virginia, 1612, 4to." The errors underlying this statement will also appear as we proceed. As to Chalmers and some others, they have much to say about the tempests of 1612, and about some colonial ventures of that year; but they set light by, or are silent upon, the all-important events of 1609 recorded in 1610. Knight gives these events of 1609 as narrated in Stow's *Chronicles*, which hardly seem worth citation. Wright quotes Douce unchallenged; but he mentions, more pertinently, Jourdan's pamphlet of 1610; and then, like Hunter and some others, refers to "Another account, by William Strachey," to which, however, he and they assign no date. Fleay in his summary avoids the Strachey quicksand of 1612, but again suggests no date for Strachey's *True Reportory*. Furness, apparently, is much puzzled: "The publication to which I allude was written by William Strachey, and, possibly, printed in 1612. . . . Whether or not a pamphlet by Strachey, dated 1612, whereof Malone gives merely the title (*Var.* '21, vol. xv. p. 390), is identical with that printed in Purchas, I do not know. . . . If the date of that play's composition be 1613 . . . it is possible that they all (passages from Strachey's *Reportory*) antedated it." Mr. Sidney Lee is also, as it appears, uncertain; at least I have been unable to verify all the following statements:—

"There they remained ten months, pleasurably impressed by the mild beauty of the climate, but sorely tried by the hogs which overran the island, and by mysterious noises which led them to imagine that spirits and devils had made the island their home. Somers and his men were given up for lost, but they escaped from Bermuda in two boats of cedar to Virginia in May 1610, and the news of their adventures and of their safety was carried to England by some of the seamen in September 1610. The sailors' arrival created vast public excitement in London. At least five accounts were published of the shipwreck and of the mysterious island, previously uninhabited by man, which had proved the salvation of the expedition. 'A Discovery of the Bermudas, otherwise called the Ile of Divels,' written by Sylvester Jourdain

or Jourdan, one of the survivors, appeared as early as October. A second pamphlet, describing the disaster, was issued by the Council of the Virginia Company in December, and a third by one of the leaders of the expedition, Sir Thomas Gates."

The trouble of hogs in the above, and the noises, may be derived from some authority I have not met with, as also the news brought by some of the seamen; but in the accounts that I have read, the hogs were a boon to the castaways; and it was Gates who brought the first tidings of the Bermudean adventure; yet if the circumstantial item of the "mysterious noises" may be located, as I feel sure it may, then it throws an interesting light on the well-known passage, "The isle is full of noises, etc." (*Tempest*, III. ii. 144 *seqq.*). Of course we find in the narratives some general references to this characteristic of the enchanted islands,[1] but I have met with nothing so definite as the above. And as to the five accounts of the wreck, I could wish that Mr. Lee had specified them; and, again, he makes no reference to the most important, Strachey's *Reportory*. For the third of his pamphlets, "by Sir Thomas Gates," Mr. Lee suggests no date, nor can I find any such pamphlet at all. Gates had a hand in—or rather, contributed by word of mouth to—Mr. Lee's "second pamphlet"; and Malone sometimes refers to it as "Gates's narrative" (but see below, p. 158). Or possibly Mr. Lee has identified Malone's sixth, which is thus described:

"*Newes from Bermudas*," which "appears to have been that set forth by Thomas Gates, and was probably published September or October 1610." Malone "obtained the title from a MS. note in a Virginia pamphlet in the collection of his friend Bindley."

Of this, however, I can find no trace; though I have tried to explain the error on p. 157, below; and I may as well anticipate by adding that as far as I have been able to ascertain, no pamphlet by Gates has ever been extant.

[1] *E.g.* "Which be so terrible to all that ever touched on them, and such tempests, thunders, and other fearful objects are seene and heard about them." (Strachey.) For the hogs and noises, see also p. 167, *infra*.

Next to Mr. Lee I should mention Dr. Brandes, who again ignores Strachey, and is content with the Jourdan publication of 1610, from which, moreover, "Shakespeare borrowed the name Bermoothes." But there is no such name in this Jourdan pamphlet; it must be sought in Rich's *Newes from Virginia* (see p. 159).

Lastly, I may quote Mr. Boas: "If Strachey's pamphlet, as there is ground for supposing, was not printed till 1612, this would favour Garnett's hypothesis of 1613 being the date."

Before bringing forward the results of my own inquiries, I may clear the way a little by remarking that the Strachey date of 1612 is a strange fiction that seems to have originated with Douce and Malone, and to have been unthinkingly adopted by most of their successors.

The following is a list of the publications or documents to which I shall have to refer, but I do not wish to claim that it is exhaustive; possibly, however, it is enough for my purpose:—

1608. *A True Relation of such Occurrences* . . . in Virginia . . . otherwise known as *Newes from Virginia.*
1609. *Nova Britannia.*
„ *A Good Speed to Virginia.*
„ *A Newe Year's Gift to Virginia.*
1610. 1. *True and Sincere Declaration of the Purpose, etc.* (January).
„ 2. Another "Publication by the Councell" (about February).
„ 3. De la Warre's *Despatch* of 7th July.
„ 4. Strachey's *Letter* or *Reportory* (15th July).
„ 5. Jourdan (First Pamphlet), "*A Discovery, etc.*" (October).
„ 6. *Newes from Virginia*, by Rich (1st October).
„ 7. *True Declaration* (Ent. Stat. Reg., 8th November).
1611. De la Warre's *Relation* (delivered 25th June).
1612. 1. Strachey's *For the Colony, Lawes, etc.*
„ 2. Smith's *Map, etc.*

1612. 3. The fictitious Strachey.
„ 4. Strachey's *Historie of Travaile.*
„ 5. *New Life of Virginia.*
1613. Jourdan (Pamphlet No. 2), *A Plaine Description etc.*

I should first remark that this list includes Nos. 3, 4, 5, 8, 9, 10, 12, and 13 of the list in Boswell's Malone, and that it adds ten other authorities.

Next I must speak of an imaginary publication, "*A True Declaration of the Estate of the Colonie in Virginia*," which Malone refers to the year 1600 (see Boswell's Malone, note on *The Tempest*, II. i. 54: "Not an eye of sturgeon, etc."). This very obvious error is repeated by Furness, Boas, and others. There is no such publication. Fortunately Malone quotes the page of his reference, viz. 44, on which page of the *True Declaration* of 1610 the "eye of sturgeon, etc.," may be found. And this will be a convenient place to notice another statement by Malone, which, if not an error, is very misleading; he mentions "Mr. Strachey's letter, dated James-Town, 7th July 1610," and gives as his reference, "MSS. Harl. 7009, art. 12, fol. 35." Those who may take the trouble to refer to the MS. will find that fol. 35 is blank; but if they pass on to 58, where begins the *Despatch* of Lord De la Warre, of 7th July 1610, they will recognise a faint 35 under the 58, and discover that what Malone calls *Strachey's Letter* is La Warre's *Despatch* (see also below, pp. 154 and 161).

After these preliminary remarks, I had better account for the whole of Strachey's work. Of Gates, I must repeat, I can find no writings, whether printed or unprinted.

Strachey was evidently the literary hand among the crew that were cast up on the shore of the Bermudas. He had possibly some reputation as a poet, and Purchas commends his "patheticall and retoricall description." With Gates he probably drew up (I.) the *Despatch* sent by De la Warre in the charge of Gates ("now bound for England," 15th July 1610). His name is among the signatures (as secretary), and the document is in his handwriting.

This Despatch is the basis of the "*True Declaration, etc.*," of 1610 (see below, p. 157).

Next (II.) comes Strachey's important *Letter* or *Reportory* as given in Purchas, Part IV. Lib. ix., chap. vi. pp. 1734–1756. It is headed—

"A true reportory of the wracke and redemption of Sir THOMAS GATES, Knight; upon and from the Islands of the **Bermudas**: his comming to **Virginia**, and the estate of the Colonie there, and after, under the gouernment of the Lord LA WARRE, 15th July 1610, written by WILLIAM STRACHY, Esquire."

This is in the form of a letter addressed to some "excellent lady" in England, and is dated 15th July 1610. It brings the account[1] up to its date of 15th July, the date also, as we have seen, of the departure of Gates for England. To him Strachey's *Letter* may have been entrusted,[2] together with the *Despatch* before mentioned.

Apart from Purchas, which, of course, is too late for *The Tempest*, I cannot trace any printing or publication of this letter; but the original document is said to have been one of the manuscripts preserved by Hakluyt.

In this original MS. form Shakespeare must surely have seen it; but he could not in 1610 have gained any information from the writer in person, for Strachey did not return to England until towards the close of 1611. He returned bringing with him a code of Laws for Virginia, which he edited in his (III.) "*For the Colony in Virginia Britannia, Lawes Divine Morall and Martiall*, etc. Printed London 1612." Three sonnets occupy three introductory pages of this little book, and the Dedication or Preface is signed "William Strachey, From my lodging in the Blacke Friers."

Next (IV.) we come to the interesting volume of 1612 (Malone's 13th or 14th), which seems to have been responsible for connecting Strachey's narrative of 1610 with a date two years later. This volume consists of two parts;

[1] Including De la Warre's arrival at Virginia, 19th June 1610.

[2] Strachey certainly writes as though his letter was sent off with Gates on 15th July 1610, and he concludes, "which here (bungerly as I am) I have presumed (though defacing it [. . . *i.e.* Virginia]) in these Papers to present unto your Ladiship."

Part I. is "*A Map of Virginia and a Description of the Countrey* . . . by Captaine Smith, sometimes governour of the Countrey." "To the Hand" (undated) is signed T. A. This again is preceded by a Dedication to Th. Watson and T. Bayley, which is signed Philip Fote.

The 39 pages that constitute the first portion of the volume are followed by 110 pages in different type; (although the main part of their title appeared also on the title-page of the first part—"Whereunto is annexed, etc., by W. S."); these are entitled—

The Proceedings of the English Colonie in Virginia since their first beginning from England in the yeare of our Lord 1606 *till this present* 1612, etc. etc., taken faithfully as they were written out of the writings of Thomas Studley, etc. etc. By W. S.

At Oxford, Printed by Joseph Barnes, 1612.

A note "To the Reader" informs us that the various narratives, mostly by "Souldiers," chanced "into my hands" . . . to publish it. T. ABBAY.

Page 1 repeats "*The Proceedings, etc.,*" and the names of some of the contributors. Most of this second part up to page 104 where Rd. Pots ends his story, seems to have become embedded in Purchas. Then follows a little that bears on the subject of James Town and its miseries, and then on page 106 begins a very short summary of the events of 1609 and 1610, including the sending of Gates to England in 1610, the arrival of Dale in Virginia, May 1611, and the death of Somers on his return from Virginia to the Bermudas. No signature is appended, and a *Finis* concludes the page.

But on the next page (110) is a note without heading:—"Captain Smith, I returne you the fruit of my labours . . . Your friend, W. S."

Evidently William Strachey managed to pose as general editor.

I have given this fuller account of a pamphlet which seems to have been the cause of a good deal of confusion, and which I have called "the fictitious Strachey"; but I must clear up yet another mistake. Malone (or Boswell, for the note is not in Malone's pamphlet) refers for the

death of Somers to page 106 of this fictitious Strachey; it should have been page 108; and just as we have already found 1600 printed for 1610, so now a 6 has inadvertently been changed into an 8.

Further, I have called this Part II. of the volume of 1612 "the fictitious Strachey," because as a record of the adventures of 1609–1610 it was never worth mentioning at all.

Lastly (V.) a portion of Strachey's projected work on Virginia, viz. his *Historie of Travaile into Virginia, Britannia, etc.*, was completed before the close of 1612, but not published. The original MS. is in the Bodleian library. A copy made in 1618, when Strachey vainly sought to secure the interest of Bacon in his undertaking, is preserved in the British Museum.

Next to Strachey I should mention Jourdan; the full title of his 1610 pamphlet is as follows:—

"*A Discovery of the Barmudas, otherwise called the Ile of Divels: By Sir Thomas Gates, Sir George Sommers, and Captayne Newport, with diuers others. Set forth for the loue of my Country, and also for the good of the Plantation of Virginia. Sil.* JOURDAN, *London* 1610. Printed by John Windet, and are to be sold by Roger Barnet in S. Dunstanes Churchyard in Fleet Streete, under the Diall. 1610."

The Dedication—which contains a fragment of Latin, and intreats acceptance "if not for the qualitie, yet for the quantitie"—is dated London, 13th October 1610.

At London also was published in 1613 a pamphlet which some commentators refer to, both as being written by Jourdan, and as bearing on the date of *The Tempest.* This is "*A Plaine Description of the Barmudas, now called Sommer Islands, etc.*" It is merely a reprint of Jourdan's pamphlet of 1610, with some unimportant additions. The author of the *Dedication* writes: "Who did not thinke till within these foure years, but that those Ilands had beene rather a habitation of Diuells, then fit for men to dwell in? who did not hate the name when hee was on land, and shunne the place when hee was on the seas? . . . It is almost foure yeares agoe since our valorous commander

Sir T. Gates . . . were cast away upon these Ilands." This undated dedication is signed W. C. Then follows, strangely enough, "Good Reader, this is the first Booke published to the world touching Summer Ilands . . . a more full description . . . thou maiest surely expect." Possibly the writer refers only to the reprint of 1610, which now follows. It may be further noticed that the heading *verso* is "*Newes from the Barmudas*," and this may account for the sixth publication in Malone's list, the supposed pamphlet by Gates which I mentioned on p. 151.

After the reprint, which is unsigned, comes an ADDITION "sent home by the last ships from our Colonie in the Barmudas"; and this is followed by "A Copie of the Articles which Master More, governour of the Sommer Ilands . . . propounded . . . 1612." It is stated that these articles are signed by the colonists; but no names appear.

Such is the Jourdan pamphlet of 1613, which again I have described at some length, because it has taken an undue place among publications that illustrate the date of *The Tempest*.

The Jourdan pamphlet of 1610 has also been reprinted word for word in Hakluyt, ed. 1812, vol. v. pp. 551–558. It also appears to form the basis of the account in Stow's *Annals*.

Jourdan, who came to England with Gates in 1610, and, as we might say, by the same post that brought De la Warre's *Despatch* and Strachey's *Letter*, seems to have anticipated by his publication the following important (Malone's ninth) pamphlet of 1610, viz. "*A True Declaration of the estate of the Colonie in Virginia, with a confutation of such scandalous reports as have tended to the disgrace of so worthy an enterprise.* Published by Advise and direction of the Councell of Virginia." Printed for W. Barrett, London, 1610. (Entered Stationer's Register, 8th November, and published probably in December.)

We must first notice carefully that "the author will relate nothing but what he hath from the secrets of the judiciall Councell of Virginia, from the letters of the Lord

La Ware, from the mouth of Sir Thomas Gates, whose wisdomes, etc."

Some of this *True Declaration* was also printed in Purchas, where it follows Strachey's *Letter*:—"After his (Gates's) arrival, a Booke called *A True Declaration of Virginia* was published by the Company, out of which I have here inserted, etc. etc."

Malone says: "Mr. Strachey, in a pamphlet[1] already mentioned, speaks of it as the relation of him and those associated with him in command."

Malone continues: "In a subsequent page I have called it Gates's narrative, as unquestionably a great part of the materials was furnished by him (the circumstances doubtless which induced the writer (*sic*) of the *New Life of Virginia* to be ascribed to him[2]); but I suspect that it was written by Sir Edwin Sandys, the well-known author of *Europæ Speculum*, and a zealous promoter of the settlement in Virginia."

Thus then we have three reliable prose accounts of the wreck of 1609, and all of them were written[3] in 1610, viz. Jourdan's *Discovery*, the *True Declaration*, and Strachey's *Letter*. This latter, I should repeat, does not appear to have been printed previous to its inclusion in Purchas, although, as I think, Shakespeare must have had access to it in 1610; and I further think that he wrote with all three accounts before him—or that he took notes from them all—as may appear from the extracts I have given below.[4]

Further, these three are the only strictly contemporaneous accounts that I have been able to discover,

[1] This pamphlet is Boswell's Malone's thirteenth, "the fictitious Strachey" of 1612; but I am not sure that we must accept Strachey's brief editorial note (see p. 155) either definitely or literally in this connection.

[2] Here Malone seems to mean, "which induced the writer of the *New Life of Virginia* to ascribe to Gates the authorship of the *True Declaration* of 1610"; and if this is Malone's meaning, it is not necessarily borne out by the following (*New Life of Virginia*, p. 10):—"Of the long abode and preservation in these broken deserts, and of their strange and wonderful deliuerie thence, it is already related and published by Sir Thomas Gates, and so I returne to the other 8 ships, etc." (Or is *writer* possibly a mistake for *writing*?)

[3] Strachey's *Letter* begins with the departure from England, 2nd June 1609.

[4] Pages 162 to 169. As to Shakespeare's interviewing Strachey at this time, see p. 154.

although some verses of the year 1610 must also be considered. They are by Richard Rich, who, like Jourdan and Strachey, had been one of the shipwrecked crew, and like Jourdan had returned to England with Gates. This ballad, which has no poetry in it, is entitled "*Newes from Virginia. The lost flock triumphant, with the happy arrival of that famous and worthy knight,* SR THOMAS GATES, and the well reputed and valiant Captaine Mr. Christopher Newporte, and others, into England. *With the manner* of their distresse in the Iland of Deuils (otherwise called BERMOOTHAWES) where they remayned 42 weeks, and builded two Pynaces in which they returned into *Virginia. By R. Rich,* GENT., *one of the Voyage.* London, 1610."

Of this ballad the copy preserved in the Huth Library is probably the only one extant. The stationer's entry is under 1st October 1610, and this may be regarded as the date of publication of the ballad.

What little is of interest in these stanzas may as well be given here. First, we notice the spelling "Bermoothawes," both in the title and in stanza 3. It probably suggested to Shakespeare his spelling in the "still-vext Bermoothes" —the Spanish pronunciation—which was perhaps imitated by Webster, Fletcher, and others. Next, in his first stanza Rich would

> Tell *Report* doth lye,
> Which did devulge unto the world
> That they at sea did dye.

In stanza 6 he speaks of two ships sent by De la Warre, well "fraught." In the address "To the Reader" he calls himself "a soldier blunt and plaine, and so is the phrase of my newes"; and he adds, "Before many daies expire I will promise thee the same worke more at large."

We have now to examine briefly those publications in my list which precede or follow these four narratives of the year 1610.

I bring forward the *True Relation* of 1608, otherwise *Newes from Virginia*,[1] chiefly to show that Shakespeare

[1] This is possibly Malone's seventh, "Virginia Newes."

did not rely for romantic colonial materials exclusively upon the narratives of 1610; as we shall see later, he knew his Hakluyt well, and many other early books of travel and adventure; and among suggestions offered to him by this pamphlet of 1608 I will choose an example. But at this point I must be careful to mention that nothing, so far as I can remember, of literature subsequent to 1610 can be found in *The Tempest*, except such particulars as had also appeared in or before 1610. The passage I select is as follows; and it may be regarded as an adumbration of the two important figures, Miranda and Caliban:—"Powhatan . . . sent his daughter, a childe of tenne yeares old, which not only for feature, countenance, and *proportion*, much exceedeth any of the rest of his people, but for wit, and spirit, the only *Nonpareil* (sic) of his Country; this hee sent by his most trustie messenger, called *Rawhunt*, as much exceeding in deformitie of person, but of a subtill wit, and crafty understanding . . ." (See p. 169.)

Among other resemblances, we have here the "calls her a nonpareil" of *The Tempest* (III. ii. 108).

The *Nova Britannia* of 1609 may be regarded as the first part, and *The New Life of Virginia* of 1612 as the second part of a joint publication, "offering most excellent fruites by Planting in Virginia." In the same class we may put *A Good Speed to Virginia* (Malone's fourth), a tract in prose, dated 28th April 1609, and signed R. G., *i.e.* Robert Gray. Also the Sermon preached (25th April 1609) in London before Lord De la Warre, entitled, *A Newe Year's Gifte to Virginia.* It is entered in the Stationer's Register, 8th May 1609.[1]

As to the year 1610, we first meet with *A true and sincere Declaration of the purpose and ends of the plantation begun in Virginia, etc.* It was entered in the Stationer's Register, December 1609. In this we read how a terrible tempest overtook the fleet of Sir G. Somers; that "foure of the fleet met in consort" (cf. "They all have met again, etc.," I. ii. 232–237); and it was resolved "to beare right away." The crews are disheartened partly because of the tempest, but partly because "the loss of

[1] Malone, by error, March 1609–1610.

him is in suspense." All this illustrates the intense anxiety that must have been felt in England during the early part of 1610.

"Not content," says Boswell, "with giving this statement of their affairs, in January or February 1609–1610 they issued out a paper,[1] 'A Publication by the Counsell of Virginia touching the plantation there.'" In this they will send the generals, "which we doubt not are long since arrived safely at their wished post in Virginia."[2]

From these two pamphlets we again realise the intense interest that must have been felt throughout England, and the "suspense," in which no doubt Shakespeare shared.

Of Lord De la Warre's *Despatch*, which left James Town in the care of Gates, 15th July 1610, some mention has been made on pp. 153 and 154.

We have now reviewed all the documents of 1610, and may pass on to Lord De la Warre's *Relation* of 1611. This is Malone's tenth—*Relation* of Lord De la Warr of the Colony planted in Virginia, 1611.[3] This Relation was delivered in the General Assembly of the Council of Virginia, 25th June 1611, and is entered in the St. Register, 6th July 1611. It is printed in Purchas, and is not of much value so far as this inquiry is concerned.

The publications of 1612 have been fully described, as also the Jourdan pamphlet of 1613; and I do not think it necessary to carry these investigations beyond the year 1613, although I too must confess their insufficiency. But they may serve to show that Shakespeare need not have waited till 1612—to a date, that is, when the leading event of 1609 and of his *Tempest* would have lost all its interest; but that he almost certainly wrote his play partly, it may be, at the close of 1610 and early in 1611, while the records still retained their freshness and the nation its enthusiasm. And this, as it happens, is the date of which Malone said he had a certain knowledge.

[1] Probably a half-sheet, "Imprinted at London by Th. Hareland for W. Welby, and are to be sold at his shop in St. Paul's Churchyard, and at the sign of the Swanne, 1610."

[2] De la Warre sailed May 1610.

[3] Malone, by error, 1612.

II. Parallel Passages

(*a*) *Strachey.*—Before dealing with the subject of parallel passages I may perhaps remind reader or student that such resemblances will not all of them be equally striking, and that an opinion should be based upon the extracts collectively, not individually. I will take Strachey's narrative first.

For Strachey is poetically given; he writes picturesquely, and has a good deal to say for himself;[1] and altogether he offers more suggestions than the others, though we seem to trace his faculty also in the *True Declaration*.[2]

In his letter, for example, we read of the "Sea-Owle," which is described as "of the bignesse of an English Sea-Mewe," and which—until some other "fearful wild-fowl" is discovered—*is the best creature to identify with Caliban's mysterious "scamels"* (or "sea-mells"; see note on II. ii. 185). Shakespeare would at least be likely to introduce a natural object which is described at far greater length than any other in these narratives; though he might have written the more familiar "sea-mell" or "sea-mewe," rather than the less familiar "sea-owle." And this will be the best place to give a passing notice to the fact that, in Ralph Hamor's record of the year 1610 we meet with the "crabs" and "filberts" of the same speech of Caliban:—"Some Filberds have I seen, Crabs great store . . . not so sour as ours." Here, too, in Strachey are muscles, and trees with their "huskes that the swine ate" (I. ii. 463); also the wild cats (IV. 263); and notably the "Geese, Brants" of IV. 250.[3]

[1] After telling the end of Sir G. Somers, Purchas continues, "But thus much may serve as the argument of the discourses following, and as the Prologue to the Virginian Scene, where we will first produce M. Archer, after whose succinct narration M. Strachies copious discourse shall feast you with the liuely expression of others miseries and Barmudas happy discouery in Rhetorickes Full sea and spring tide."

[2] For example: Strachey's "All their corne scarce put into the ground. . . . There was not one eye of sturgeon yet come into the River," is repeated thus in the *True Declaration*—"The corne of the Indians but newly sowed, not an eye of sturgeon as yet appeared in the river." We may add the reading "anye sturgion" in De la Warre's *Despatch*; this seems worth noting.

[3] "Barnakles; in the north of England, Brant geese" (Gerarde's *Herbal*).

But we must return to the Sea-Owles, "which all the summer we saw not, and in the darkest nights of November and December (for in the night they only feed); which birds with a light bough in a darke night (as in our Low-belling) wee caught. . . . Our men found a pretty way to take them, which was by standing on the *Rockes* . . . by the sea side." Here then we have the *bat-fowling* (Low-belling) of II. i. 185, and the *Rockes* from which Caliban would *sometimes* (which all the summer we saw not) get his young scamels—"good and well relished fowle, fat and full as a Partridge."[1]

To give all the parallels suggested by Strachey—and this applies equally to the other narratives—would require much greater space than I have at my disposal; and I must omit much of the general description of the storm, and select only a few particulars. In Strachey we have the germ of "I flamed amazement" (I. ii. 198)—"the senses of all . . . taken up with amazement," . . . "ran thro' the ship with much fright and amazement" . . . "might have strucken amazement"; we have "hoodwink" (IV. 207)—"who ran now, as doe *hoodwinked* men"; we have "a matter of admiration" ("the top of admiration," III. i. 38); we have the "splitting" of the ship, the "waste" of the ship, a Hollocke or halfe *forecourse*; "eight glasses," "foure fathom," the "Boateswain" (*sic*), "butt of beere," and the rest. As to St. Elmo's fire (I. ii. 198, etc.), that of course is fully described, and it appears on mast and yard, though in Hakluyt, where also we find "beak," "it would be in two or three places at once"; and we may add that descriptions of the phenomenon occur elsewhere both in Purchas and Hakluyt. Next we may notice that "it wanted little to have shut up hatches" (this is in all the narratives), which should be compared with I. ii. 230 and V. 231; that "prayers might well be in the heart and lips, but drowned in the outcries of the officers ("louder than . . . our office," I. i. 39); again, "our clamours dround in the windes, and the windes in thunder" (I. i. 40 and I. ii. 203–206). As to the storm, "swelling

[1] All this is much more suggestive than Jourdan's "rock-fish," though it should be his "sea-fowle" which the crew had "*in the winter.*"

and roaring," it "at length did beate all light from heaven; which like an hell of darknesse turned blacke upon us, so much the more fuller of horror" (I. ii. 2–5); here the resemblance is very close.

Of the island itself Strachey gives much the same account as that of many writers before him, and some after him:—"The dangerous and dreaded Iland, or rather Ilands of the Bermudas . . . so terrible to all that ever touched on them, and such tempests, thunders, and other fearefull objects are seen and heard about them, that they be commonly called *The Deuil's Ilands*, and are feared and auoyded of all sea trauellers alive, aboue any other place in the world . . . it being counted of most that they can be no habitation for men, but rather giuen ouer to Deuils and wicked Spirits . . ."

The more matter-of-fact Jourdan, and the compiler of the *True Declaration*, allow the recent experience of the castaways to throw doubt on this reputation for enchantment. I have mentioned in the note on "water with berries in 't" (I. ii. 334) the account given by Strachey of the "pleasant drinke" which the shipwrecked crew made of the cedar berries; also the "gushings and soft bublings" of fresh water which they found by digging, though the islands were destitute of streams; and Caliban refers only to "fresh springs" (I. ii. 338), "the best springs," (II. ii. 173), "the quick freshes" (III. ii. 75). Also in the Introduction I have referred to the idleness, greed, discontents, conspiracies that were common among the colonists, and are mentioned in this and many other narratives.

In Strachey the wreck occurs three-quarters of a mile off shore; in Jourdan half a mile; in the *True Declaration* it is "neere land"—almost Shakespeare's phrase.

As to the weather of the Bermudas, besides the thunder, "it could not be said to raine . . . whole rivers did flood the aire"; here the others corroborate (cf. II. ii. 19–25).

One of the company, we might notice, "made much *profession* of Scripture . . . one of the chief *perswaders*" (II. i. 234–236); and in view of Stephano's "Every man

shift for all the rest, and let no man take care for himself" (v. 256, 257), we might quote the opposite doctrine preached by a rebel of the crew, "how much we were therein bound each one to prouide for himself." Also we meet with prisoners in manacles (I. ii. 461), or bound to a tree (I. ii. 277), who thought "to have made a surprise of the storehouse" (III. ii. 96 *sqq.*), who said their governour "had no authoritie in that quality," and who "desire ever to inhabite heere" (I. ii. 491–493, IV. 122–124). Of the new ship, built on the island, we read that "all her *Trimme* should bee about her," which closely reminds us of

> Where we, in all her trim, freshly beheld
> Our royal, good, and gallant ship
>
> (V. 236).

Or again, when we read that "there was not one eye of Sturgeon yet come into the Riuer," we recall the curious expression, "with an eye of green in't" (II. i. 54; see also p. 162, footnote); and again, "a parcell, fragmente, and odde ends of fellows, dependancies to the others," might well have suggested Shakespeare's

> There yet are missing of your company
> Some few odd lads that you remember not
>
> (V. 254, 255);

and the contemptuous phrase in Strachey, "his poore baggage" (an Indian's *gaudy* grass-silk, etc.), has much in common with "to dote thus on such luggage" (IV. 232). So I might add, "No story can *remember* unto us," and compare it with "The ditty does *remember* my drowned father" (I. ii. 405); and perhaps as many as fifty such minor resemblances remain to be pointed out—together with not a few of wider interest. Prospero's treatment of Caliban, for example, which may be compared with the "governour's" attempt and failure "by a more tractable course to winne them (the savages) to a better condition."[1] But some of our attention must now be given to the other narratives.

[1] See especially the marginal commentary in Purchas.

(*b*) *Jourdan's Pamphlet.*—This account is short and plain; yet the crew are ready to "commit themselves to the mercy of the sea (which is said to be mercilesse)"; cf. I. ii. 149–151. We may note also that "the residue ('rest' in other narratives) of the fleet" proceed on their way to the mainland; cf. I. ii. 232, 233.

The following is especially significant:—"Some of them having some good and comfortable waters in the shippe, fetcht them, and drunke one to the other, taking their last leave" (I. i. 54, 57, 58, 63, 64); and the manœuvre, "coursing the shippe, to keepe her as upright as he could," has some bearing on I. i. 7 *et seq.* But more important is the statement that "they were so ouer wearied . . . and spent with long . . . continuance of their labour that for the most part they were fallen asleepe in corners" (I. ii. 231, 232), a circumstance which could hardly have been invented by the writer of *The Tempest.* In this connection also we have to recall a former comparison, "all clapp'd under hatches," with Jourdan's "Being utterly spent were even resolved without any hope of their lives to shut up the hatches." Next we may note, "six, seven, or eight fathomes water *inside* the rocks"; this is an unusual and an interesting fact; cf. "In the deep nook" (I. ii. 227), and "Full fathom five thy father lies" (I. ii. 396), *five* being chosen for alliteration; Strachey says "foure fathom."

Next, that the crew were compelled to make salt there; this reminds us of the brine-pits (I. ii. 338); but these, together with some others of the details, were perhaps introduced by Shakespeare in order to suggest the Mediterranean rather than the West Indies. We read also that the ship did not sink, but "fell in between two rockes . . . halfe an English mile from land . . . where she was fast lodged and locked for further budging"; that the islands were "never inhabited . . . but ever esteemed and reputed a most prodigious and enchanted place, affording nothing but gusts, stormes and foule weather. . . . yet did we finde there the ayre so temperate and the country so aboundantly fruitfull[1] for the

[1] In Stow this reads, "the soil and air being so sweet and delicate."

sustentation and preseruation of man's life . . . that we were refreshed and comforted" (II. i. 34–49); that though it is "still accounted the most . . . forlorne place of the world, it is in truth the richest, healthfullest, and pleasing land" (II. i. 34–56). Jourdan also remarks, "But our deliuery was not more strange in falling so opportunely and happily upon the land, as our feeding and preseruation was beyond our hopes and all mens expectations most admirable."[1]

(*c*) "*True Declaration*" *Parallels*.—This document was penned with considerable literary skill, and the writer calls himself "a theoreticall scholar." His fondness for Latin may be illustrated by his "Quae videtur paena, est medicina," an aphorism which finds its counterpart more than once in the play (I. ii. 60, 61, 450, 452; II. 8, 9, etc. etc.). But to come to the exact parallels, the "Bermudos" have been accounted "a desert inhabitation for divels," they are "a place hardly accessable"; and in Shakespeare we read "Though this island seem to be desert . . . uninhabitable, and almost inaccessible" (II. i. 34–36); or again, "If the Countrie bee barren . . . there is a sufficient meanes (in all abundance) to sustaine the life of man . . . the climate is wholesome and temperate . . . a virgin and temperat aire," which recalls "Here is everything advantageous to life. True; save means to live . . . yet it must needs be of subtle, tender and delicate temperance. Temperance was a delicate wench . . . The aire breathes upon us here most sweetly" (II. i. 34–50). Note the force of the word "fairies" in the following: The islands are "an inchanted pile of rockes, and a desert inhabitation for divels; but all the *fairies* of the rocks (IV. 196, etc.) were but flockes of birds, and all the divels that haunted the woods were but heards of swine." (As to the swine, if these had been introduced into Shakespeare's island, there could have been but little poetry left in the place.) Again, we have the unique facts of the wreck, that it was caused not by an ordinary gale, but by a

[1] Those who favour the emendation "young *stamils* from the rock" (II. ii. 185) may note that "there are also plenty of Haukes" in Jourdan's narrative.

thunderstorm of such unusual "horror,"[1] that even "the experience of the sea-captaines was amased"; that it occurred not on the shore, but "neere land"; that the ship "thro God's prouidence fell betwixt two rockes, that caused her to stand firme"; that the passengers got safely to the shore. The writer, moreover, throws out a suggestion that might catch the eye of a dramatist, "What is there in all this Tragicall-Comaedie that should discourage us with impossibilitie of the enterprise? when of all the fleete one onely ship by a secret leake was indangered, and yet in the gulfe of despaire was so graciously preserved." He also supplies a hint that may have served Shakespeare in I. ii. 345, 346, and 359, 360, "I have used thee, Filth as thou art, with humane care . . . But thy vile race, etc.," for we read in the narrative, "There is no trust to the fidelitie of humane beasts (*i.e.* the natives) except a man will make a league with lions, etc." Here also we have, as in Strachey, the germ of Stephano's "Every man shift for all the rest," in "Every man ouervaluing his own worth . . . euery man underprising another's value." But my comparison must now conclude with a selection of the minor and more verbal resemblances. We have "the forementioned violent storme" ("this last tempest," V. 153); "chalke out the path" ("chalk'd forth the way," V. 203); "the sappe of their bodies should be spent for other men's profit" ("He was the ivy which had . . . suck'd my verdure out on't," I. ii. 85–87); "occasion is pretious but when it is occasion" ("The occasion speaks thee, etc.," II. i. 207; "If now I court not, but omit, my fortunes will ever after droop," I. ii. 183); "halfe an hour more had buried their *memorial* in the sea" ("of as little *memory*, etc.," II. i. 233); "Let no man be ouerwise to cast beyond the moon" ("lift the moon out of her sphere," II. i. 183; "control the moon," V. 270); "the consequences of state, which are all vanished into smoake" ("are melted into air; they vanished strangely"); also we meet with "*distemper'd*

[1] "The heavens were obscured and made an Egyptian night of three daies perpetuall horror." Ariel's account gives us much more of the thunder and the "horror" than of the circumstances of an ordinary gale; and the ship remains intact.

bodies," as in Strachey; also "*pinched* with famine," "an *admirable* difference," "to worke *painefully*," "corne yeeldeth a treble increase." And in Stow we read, "The ground being so fertile that it will yield two harvests in one year . . . would bear with great encrease graine . . . and vines." This and the above should be compared with IV. 114, 115, and IV. 111, 112; and there are other such more or less obvious verbal resemblances. Those, moreover, who favour the "Bar-tailed Godwit" as the interpretation of "scamels" will find in this *True Declaration* "*god-wights* and plouers . . . to use the words of Sir Thomas Gates." Finally, it is interesting to know that "at the voyage of Sir T. Gates . . . swarmes of people desired to be transported," and that "Sir T. Gates longeth . . . to goe thither again."

III. Other Contemporary Literature

(*a*) *Captain John Smith.*—Besides the narratives of 1610, and of the years immediately preceding and following, we have to mention certain other writings, some of which have been quoted as evidence of the date of *The Tempest.* I should place first the history of Captain John Smith (Introduction, p. xii), whose career may have furnished Shakespeare with some hints—notably Smith's captivity by an Indian chief, and the intercession for his life by the chief's daughter, Pocahantas, the heroine of an incident earlier still.[1] She, who was about the same age as Miranda, "when no entreatie would prevaile, got his head into her armes, and laid her owne upon his to save him from death: Whereupon the Emperour was content he should live to make him hatchets . . ." This occurred a year or two before the storm of 1609. We also read of defiance of Smith's authority, of jealousies among his colonists; but, most suggestive of all, Smith's settlers came upon some talc in the bed of a stream; they took the shiny substance for gold; and in their greed abandoned all useful labour, frittered away their time and their resources in their search for the deluding

[1] See p. 160. Later, she visited England, and there died.

mineral, and even sent home two shiploads. "Ay, but to lose our bottles in the pool," said Trinculo (IV. 209). And further, the greedy colonists fully deserved Caliban's indignant protest and reprimand, "I will have none on't; we shall lose our time . . . To dote thus on such luggage." And "the occasion of these miseries," says the writer, "was onely our owne, for want of providence, industry, and government."

(*b*) *Other References to the Bermudas.*—In Henry May's *briefe note*, 1593, we read,[1] "In the south part of this Iland of Bermuda there are hogs, but they are so leane that you cannot eat them, by reason the Iland is so barren; but it yeeldeth great store of fowle, fish, and tortoises . . . but that the place is subject to foule weather (II. i. 141–144), as thundering, lightning, and raine (II. ii. 18 *seqq.*). It pleased God before our ship did split (I. i. 63) that we saved our carpenter's tools." More important is the following first sketch (*circa* 1597; Purchas, ii., 1556) of the sole inhabitant of the Bermudas:—"A sea-monster . . . armes like a man without haire, and at the elbows great Finnes like a fish." Cf. with Trinculo's "Legg'd like a man, and his fins like arms" (II. ii. 35). Among other authorities, Hunter quotes Lord Brooke (*Coelica*, 57th Sonnet):

> Whoever sails near to Bermuda coast,
> Goes hard aboard the monarchy of Fear.

Raleigh says (Hakluyt, 1600, iii. 661), "The sea about the Bermudas is a hellish sea for thunder, lightning, and stormes." Finally, in Stow we read what is repeated in *The Inchanted Island* (p. 174), and possibly on Stow's authority, that the Bermudas are "supposed to be fleeting and shifting islands."

(*c*) *Raleigh and Hunter.*—Hunter's date of 1596 for *The Tempest* was based partly upon Raleigh's "Discovery of the large, rich, beautiful Empire of Guiana," 1596, which gives us an account of Indians who "had the points of their shoulders higher than the crownes of their heads" . . . "a nation of people whose heads appear not above their

[1] Hakluyt, 1600, iii. 574.

shoulders . . . have their eyes in their shoulders, and their mouths in the middle of their breasts" (*Tempest*, III. iii. 46, 47). But it is more likely that Shakespeare had before him a copy of Hakluyt, from which writer I have quoted the above, and in whom he would find much other material of similar interest that he transferred to *The Tempest*; as, for example, accounts of Indians brought to England, the early references to the Bermudas, and so forth. But Indians figure more prominently in narratives later than Hakluyt; some were brought in 1605, others in 1608; some were exhibited alive, and some even when dead (cf. II. ii. 35, 36).

(*d*) *Harrington's Ariosto*, 1591.—Hunter also laid some stress on resemblances between *The Tempest* and the storm on the Mediterranean as described in Harrington's translation of the *Orlando Furioso*, 1591; but I fail to discover any such resemblances.

On the other hand, as we have seen more than once, one important point of similarity (and there are others) between the wreck of Sir G. Somers and that of Antonio in Shakespeare's play is found in the fact that the ship in each instance neither foundered nor suffered wreck on a shore, but was "lodged" without breaking up on a reef about half a mile from shore, from whence the passengers got safely to land. There is nothing of this in Ariosto, nor indeed of the "king's ship," "the rest of the fleet," "the island," and the many other particulars that identify without a shadow of doubt Shakespeare's *Tempest* with the "tempest" of 1609.

(*e*) *The Tempest of Christmas*, 1612.—Nor can I discover in *The Tempest* any distinct references to the storms of the latter part of the year 1612. But to these, as described in Stow and in many contemporary pamphlets, Chalmers partly trusted for his date of 1613. And we may add that new adventurers had left England for the Bermudas in 1612, and that Jourdan was republished in 1613.

Yet again, there is no point of similarity whatever between these tempests on our shores and that which wrecked Somers in 1609, although "the whole seas (at Dover) appeared like a fiery world, all sparkling, etc.

And as to Shakespeare's reference to "this last tempest" (v. 153), I have tried to explain it as well on p. 168 of this Appendix as in the Introduction (p. xxi); it has reference to the Bermudas, the island of Prospero, not England, and is the most natural expression possible. Prospero is speaking of a region "affording *nothing but* storms," and no words could be more appropriate. The new expeditions of 1612 prove nothing, nor does Jourdan's reprint; on the other hand, the events of 1609 were foremost in date, foremost in verisimilitude, and foremost in interest; these certainly, and none but these, suggested Shakespeare's *Tempest.*

(*f*) *The Faithful Shepherdess.*—Some resemblances between this work of Fletcher and *The Tempest*, especially that cited on p. 24 (compare also Fletcher's "Faster than the wind-mill sails" with I. ii. 281), might have a bearing on the chronology of Shakespeare's play, but the date of the *Faithful Shepherdess* cannot be ascertained with sufficient certainty to warrant an inference.

(*g*) *The Masque.*—Meissner draws attention to a similarity between the Masque of *The Tempest* and a Festival performance at Stirling Castle on the occasion of the baptism of Prince Henry in 1594—"The representation of happiness by the three figures Ceres, Iris, and Juno . . ."

The Masque of *The Tempest* may also be compared with Beaumont's "The Masque of the Inner Temple and Gray's Inn, presented before his Majesty, the Queen's Majesty, the Prince Consort Palatine, and the Lady Elizabeth, in Whitehall, Saturday, 20th February 1612." The resemblances, however, are not striking.

(*h*) *Montaigne, etc.*—The second passage in Florio's *Montaigne*, to which reference was made on page xxiii of the Introduction, is as follows:—"They contend not for the gaining of new lands; for to this day they yet enjoy that naturall ubertie and fruitfulnesse, which without labouring toyle, doth in such plenteous abundance furnish them with all necessary things, that they need not enlarge their limits. They are yet in that happy estate as they desire no more than what their naturall necessities direct

them: whatever is beyond it, is to them superfluous. . . . These leave this full possession of goods in common, and without division to their heires, without other claim or title but that which nature doth plainely impart unto all creatures, even as shee brings them into the world."

It will be seen that this passage is the basis of the second part of Gonzalo's description of his imaginary commonwealth, "All things in common, etc." (II. i. 159 *sqq.*).

Yet another passage from this chapter "Des Cannibales" must be quoted, for it illustrates the ethical thought of the play which is summed up in Caliban's speech, "You taught me language, etc." (I. ii. 363 *sqq.*; see Introduction, p. xlvii):—

"Three of that nation, ignorant how deare the knowledge of our corruptions will one day cost their repose, securitie, and happinesse, and how their ruine shall proceed from this commerce, which I imagine is already well advanced (miserable as they are to have suffered themselves to be so cosened by a desire of new-fangled novelties, etc. etc."

On the other hand, the attitude of Prospero toward the land of the savage, which is expressed twice in the play by the phrase "to be the lord on't" (Introduction, p. xlvi) is illustrated by Bacon, where he says "that wild and savage people are like beasts and birds, which are *feræ naturæ*, the property of which passeth with the possession, and goeth to the occupant."

Shakespeare's indebtedness to Montaigne generally need not be dwelt upon here; but I may add that many other resemblances to passages in *The Tempest* may be found in this one chapter ("Des Cannibales"); for example, Gonzalo's conclusion—

> I would with such perfection govern, sir,
> To excel the golden age,

finds its counterpart in "Me seemeth that what in those nations we see by experience, doth not only exceed all the pictures wherewith licentious Poesie hath proudly imbellished the golden age . . ."

Some other contemporary references are given in the Introduction; for many (*e.g.* Bacon) I have no space; but, finally, I may note that a comparison of *The Tempest* with *Cymbeline*, *The Winter's Tale*, and parts of *Pericles* will discover very many similarities of thought and expression, a few of which have been included in the notes.

IV. Imitations of *The Tempest*

(*a*) *The Inchanted Island.*—Of this Collier writes: "The ballad entitled 'The Enchanted Island,' printed in *Further Particulars regarding Shakespeare and his Works*, is a more modern production than the play, from which it varies in the names, as well as in some points of the story, as if for the purpose of concealing its connection with a play which was popular on the stage. . . . It was published (if published at all . . .) during the period when the theatres were closed (viz. from about 1642 to 1660), in order, by putting the discontinued dramas into easy rhyme, to give the public some species of amusement founded on old plays, although the severity of the Puritans in those times would not allow of theatrical entertainments. . . . It is inserted in the MS. volume I have had for years in my possession, the contents of which may be seen in my letter to the Rev. A. Dyce."

Of this ballad one stanza may be quoted:

> From that daie forth the Isle has beene
> By wandering sailors never seene.
> Some say 'tis buryed deepe
> Beneath the sea, which breakes and rores
> Above its savage rockie shores,
> Nor ere is knowne to sleepe.

(*b*) Other imitations of *The Tempest* may be dismissed with the following quotation from the Preface to Dryden and Davenant's *The Tempest, or The Enchanted Island*, which is dated 1st December 1669: "I must proceed no farther in this Argument, lest I run myself beyond my excuse for writing this. Give me leave therefore to tell you, Reader, that I do it not to set a value on anything

I have written in this Play, but out of gratitude to the memory of *Sir William Davenant*, who did me the honour to join me with him in the alteration of it.

"It was originally Shakespear's, a poet for whom he had particularly a high veneration, and whom he first taught me to admire. The Play itself had formerly been acted with success in the *Black-Fryers*: and our excellent *Fletcher* had so great a value for it, that he thought fit to make use of the same Design, not much varied, a second time. Those who have seen his *Sea-Voyage* may easily discern that it was a copy of *Shakespear's Tempest*: the Storm, the Desart Island, and the Woman who had never seen a Man, are all sufficient testimonies of it. But *Fletcher* was not the only Poet who made use of Shakespear's Plot: *Sir John Suckling*, a profess'd admirer of our Author, has follow'd his footsteps in his *Goblins*: his *Regmella* being an open imitation of *Shakespear's Miranda*: and his spirits, though counterfeit, yet are copied from *Ariel*. But *Sir William Davenant*, as he was a Man of quick and piercing imagination, soon found that somewhat might be added to the design of *Shakespear*, of which neither *Fletcher* nor *Suckling* had ever thought; and therefore to put the last hand to it, he design'd the counterpart to *Shakespear's* Plot, namely, that of a Man who had never seen a Woman; that by this means those two characters of Innocence and Love might the more illustrate and commend each other. This excellent contrivance he was pleas'd to communicate to me, and to desire my assistance in it. I confess that from the very first moment it so pleas'd me, that I never writ anything with more delight. I must likewise do him that justice to acknowledge, that my writing received daily his amendments, and that is the reason why it is not so faulty as the rest which I have done without the help or correction of so judicious a Friend."

V. Music and Song

Another feature of *The Tempest*, which it shares with *Twelfth Night*, is the musical element (v. 52, 58; i. ii. 391; iii. ii. 152); many passages have been set to music. Those

of special interest are "Full fathom five," and "Where the bee sucks." Wilson's *Cheerfull Ayres or Ballads*, Oxford, 1660, gives these songs, together with the name of the composer, Robert Johnson. Grove states in his Dictionary of Music that Johnson composed the music for Shakespeare's *Tempest* in 1612, but I am unable to verify the statement. (*Handbook to Shakespeare*, pp. 354, 446. See also Preface to Second Edition in this volume.)

Spanish Originals of *The Tempest*

A good deal has been written, chiefly of late, on the possible indebtedness of *The Tempest* to Spanish romances. In 1885 Eduard Dorer found resemblances to *The Tempest* in a Spanish book of tales by Antonio de Eslava, entitled *Noches de Invierno*, of which Part I. only first appeared at Pamplona in 1609, and was reprinted at Barcelona the same year. To the fourth chapter of the book, which deals with the Magic Art of King Dardano, Shakespeare is supposed to have been indebted. A summary of this is included in the "Shakespeare's Books" of H. R. D. Anders (Berlin, 1904), and there is an account of both book and summary in the *History of English Literature*, by Gosse and Garnett, where, however, perhaps by some inadvertence (as also twice in Sir Sidney Lee's Biography), *Madrid* appears as the place of publication.

In my opinion the resemblances are not nearly so striking as those between the *Comedia von der schönen Sidea* and *The Tempest*, and I attach but little importance to them.

It may be added that J. de Perott has found other resemblances in a romance by Diego Ortúñez de Calahorra, entitled *Espejo de Príncipes y Caballeros*, which appeared at Zaragoza in 1562; a second part by Pedro de la Sierra was published in 1580, and a third and fourth by Márcos Martínez in 1589. On these are based the French translation, *Le Chevalier du Soleil*, and the English *Mirrour of Knighthood* (*c.* 1578–1601). Perott's views (he deals with *Le Chevalier du Soleil* and the *Mirrour of Knighthood*) are published in a pamphlet of 1905, in *Cultura Española*, Madrid, 1908, and in the *Shakespeare-Jahrbuch* (1911), vol. xlvii. pp. 128–131. I have read the first and third of these, but can find little of value. In the *Jahrbuch*, however, there is an interesting remark worth repeating, where the author excuses Prospero for "acting as match-maker"—"Die Magelonenfabel ist die ältere und die natürlichere; um die Sturmfabel annehmbar zu machen, ist der als Kuppler fungierende Vater in ein höheres Wesen verwandelt worden." In his pamphlet the writer conjectures that the statement in *The Tempest*, "The Duke of Milan And his brave son being twain" (I. ii. 438), "is an allusion to an incident Shakespeare intended to introduce in imitation of . . . the grudge Oliver bore against Trebacio on account of the death of his son Teodardo." I am afraid I cannot attach any importance to this discovery; but the following from the immediate context may be quoted: "The names Claribel (masc.) and Claribella (fem.) occur in the *Mirrour of Knighthood*," and I might add the writer's statement with reference to the "bearing of logs" (*The Tempest*, III. i.): "As to the prince carrying wood on the stage, it is an old device, and occurred in 1514, in Gil Vicente's *Comedia do Viuvo*, p. 93."

APPENDIX II

Names of the Actors

In the Folio of 1623, the *Names of the Actors* (*sic*) are given at the end of the play, and the Scene is "*An uninhabited Island.*" Johnson reads "*Scene, the Sea with a Ship, afterwards an Island*";—Capell, *Scene at Sea; and on different Parts of an Island.*" *Other Spirits attending on Prospero* (*Dramatis Personæ*) was added by Theobald.

The names Prospero and Stephano[1] occur in Jonson's *Every Man in his Humour*,[2] which was acted at the Rose Theatre in 1596 and 1598; and Shakespeare himself was among the actors. He had previously written his *Merchant of Venice*, in which he pronounced Stephano with the accent on the penultimate; and it has been conjectured that he learnt the more correct pronunciation from Jonson's play, and was mindful of it when he wrote his *Tempest*. There may be a germ of significance in all this, but we must remember that in those days the pronunciation of proper names was more variable. Many of these names, Prospero among them, occur in the histories of Italian cities; further, Prospero was the name of a riding-master in London in Shakespeare's time.

Alonso, Sebastian, Anthonio, Ferdinand, and Gonzalo all occur in Eden's *History of Travaille*, 1577; here also Shakespeare found the name of the god Setebos. In the First Folio Gonzalo is five times spelled Gonzallo. Staunton thinks that Francisco should be "Son to the usurping Duke of Milan"; if so, when the play was shortened for representation the character had been struck out, but the reference in I. ii. 437 inadvertently retained. But it may be noticed that "attendant lords," such as

[1] "The tarry, racy British seaman . . . It is hard to over-estimate the solidarity of Stephano, and the 'value' it gives to the whole fairy picture."—*N.S.*

[2] All the characters in the first edition had Italian names. Later, they were changed to English, and *Prospero* became *Wellbred.*

Adrian and Francisco, usually go in pairs. *Trinculo*,[1] a name adopted by Tomkis in his play of *Albumazar*, 1614, is probably of Shakespeare's own creating, and no doubt includes the Italian stem of the verb "to drink." For Caliban, see Introduction, p. xxiii. Miranda (p. 80) I take to be formed on the model of Perdita and Marina; though a Spanish Earl of Miranda is mentioned by Sir George Cornwallis in a letter to the Earl of Salisbury, 1607.

Ariel (Folio mostly *Ariell*).—The name Ariel is found in the Old Testament (Isa. xxix. 1–7), where it represents Jerusalem in the sense of "Victorious under God." It means in the Hebrew, "Lion of God"; and twice in other passages of the Scriptures is translated "lion-like." Among the Arabians it was applied to the bold and the warlike; and they surnamed Ali, "The Lion of God." In the passage from Isaiah referred to above, Shakespeare may have found other suggestions to be adopted in his play, as, for example, the "familiar spirit," "out of the ground" of verse 4, and the "storm and tempest," "thunder," "flame of devouring fire" of verse 6.

Otherwise Ariel in the Demonology of the Cabbala is one of the seven princes of angels or spirits who preside over waters under Michael; he is one of the rebel angels overthrown by Abdiel (*Paradise Lost*, vi. 371); and in the fictions of mediæval Christianity he is a spirit of the air, the guardian angel of innocence. Heywood, in his *Hierarchie of the Blessed Angels* (1635), says:

> Others there be that do not doubt to say
> That the foure Elements are forc'd t' obey
> Foure severall Angels: *Seraph* reigns o're Fire;
> *Cherub* the Aire; and *Tharsis* doth aspire
> Ouer the Water: and the Earth's great Lord,
> *Ariel*. The Hebrew Rabbins thus accord.

In Heywood's notes we read, "Saint Augustine, in his

[1] It may be mentioned that Trinculo is described as "a Jester." Although the Fools in Shakespeare are usually professional Jesters in the retinue of some great personage, it may be questioned whether the distinction between Jester, Fool, and Clown is always preserved (see also the present writer's remarks in the Arden Edition of *Twelfth Night*, p. xxxviii, footnote). Dr. A. C. Bradley, however (*Book of Homage to Shakespeare*, p. 164), thinks that

booke *De Cognitione Veræ Vitæ*, is persuaded that spirits by God's permission can raise Stormes and Tempests, and command raine, hail, snow, thunder, and lightning at their pleasures"; and Burton tells us that their functions are to cause "many tempests, thunder and lightnings, *tear oaks*, fire steeples, houses, strike men and beasts, make it rain stones, etc., cause whirlwinds on a sudden, and tempestuous storms; they commonly work by blazing stars, fire drakes, or *ignes fatui* . . . counterfeit suns and moons, stars oftentimes, and sit upon ship-masts." But Shakespeare's Ariel is unique in this also, that he assumes the functions of all Heywood's four classes of spirits; and the poet's own description, "Ariell, an ayrie Spirit," must lead us to suppose first that Ariel is chiefly a spirit of the air, and next that the author of *The Tempest* in his own mind identified the name *Ariel* with the word *air*.

the Clown is never to be identified with the "Fools proper" or professional Jesters. Yet the following seem to leave the question a little doubtful: *As You Like It*, I. iii. 132, II. ii. 8, II. iv. 66–7; *Hamlet*, II. ii. 336, III. ii. 43 and 49 (where Clown and Fool appear to be associated). See also p. 182.

Additional Note on the Character of Shakespeare

With v. 311 we may perhaps cf. what I once wrote (in the *Spectator*):—

"Jonson's well-known eulogy of Shakespeare includes the following: 'He was, indeed, honest, and of an open and free nature.' This, as I pointed out in my *Handbook to Shakespeare* (p. 37), closely resembles that poet's estimate of Othello: 'The Moor is of a free and open nature.' But there is something to add; for yet others of Shakespeare's notable characters are described in similar terms. Hamlet, for instance, is 'generous and free from all contriving.' Olivia, in *Twelfth Night*, sketches the ideal man as 'generous, guiltless, and of free disposition'; and Viola knows the Duke to be 'virtuous . . . noble . . . free, learn'd and valiant.' And yet again, Troilus is thus spoken of: 'His heart and hand both open and both free.' In making his remark, therefore, Jonson may have had in mind some of Shakespeare's own estimates of nobility of character, and if so, he renders a deeper homage to the great poet."

In a letter commenting on the foregoing, Dean Beeching (to whom I am otherwise indebted), writes: "It struck me the other day in considering what Spenser and Jonson meant when they called Shakespeare 'gentle,' that Shakespeare himself often uses the word generally for 'gentlemanlike,' and then follows it up by a particular epithet giving the quality that was especially striking in this connection; one of such epithets is 'free': 'I thank thee, Hector; Thou art too gentle and too free a man.' Shakespeare evidently set store by this openness." See also pp. l, lxiii, *Twelfth Night* (Arden Edition, p. 196); and *Shakespeare: the Man and His Work*, Essay II., and the *Handbook to Shakespeare*, pp. 391, 448.

APPENDIX III

Act IV. Lines 64–66—"Pioned and Twilled," etc.

Where so many have failed to supply a satisfactory interpretation, all suggestions must be offered with diffidence. But in order to get any reliable meaning out of the words "pioned and twilled," we should carefully examine the whole speech and its relation to the context.

We notice first that the realm of Ceres is not merely "agriculture" but "my proud earth" (line 82); it is the earth's whole surface, which is parcelled out as follows:—(1) Arable land, (2) pasture land, (3) watercourses, (4) woodland, (5) vineyards, (6) the shore — where the goddess loves to breathe the breath of ocean; and with the expression "Where thou thyself dost air," we may compare *Cymbeline*, I. i. 110, "Were you but riding forth to air yourself." Ceres is asked to leave her wide and varied dominions in order to meet Juno on the short-grass'd green before Prospero's cave.

Next, in two subsequent speeches Ceres repeats the particulars that make up the description of her kingdom as given by Iris; for the "flowers" of line 78, and the "refreshing showers" of line 79, correspond to the banks trimmed with flowers by spongy April (lines 64 and 65); while the "bosky acres" answer to the "broom-groves," and the "unshrubb'd down" to the "turfy mountains"; and further, the "rich leas" and the "vineyard" reappear in lines 110–115. But the most important parallel, and one that will be referred to again, is the double reference of Iris to the "nymphs," and their attributes, their surroundings; in the first instance they are "cold nymphs"; and, if country maidens, are yet idealised enough to claim a poetical kinship with the "nymphs, call'd Naiads," of line

128, who moreover are "temperate nymphs"; and the banks with brims of the first speech correspond to the crisp channels of the second, and the chaste crowns of—let us say peonies and sedge—of the first are repeated in the "sedged crowns" of the second.

The context, therefore, must seem to support any interpretation that makes flowers or plants of "pioned and twilled"; and the passage may read, "River banks with flowers along their brims," or, more briefly, "River banks fringed with flowers"; May-flowers, as we may suggest, brought forth by April showers; for there is no real difficulty, though the flowers may be mentioned first, and then described as due to spongy April. As to the particular flowers or plants, if we cannot absolutely identify, we must be content with choosing; my choice would be the *Aprill Piony and Lillies of all Natures* of Bacon's Essay on Gardens ("lillies of all kinds" is the phrase in *The Winter's Tale*), or else marigolds and sedge; "peony" may have been a Warwickshire name for the marigold, and as to sedge, Cotgrave gives *Tuyau*, a "pipe," "quill," "cane," "reed"; and "twill" is probably another form of "quill," and therefore "twilled" may mean covered with sedge.

Finally, whatever the real facts about these mysterious words, they should stand, I think, for some plant or flower suitable "to make cold nymphs chaste crowns," such as the "sedged crowns" of line 129.

As to other interpretations, it will be sufficient to add without comment, that "pionèd" (cf. Hamlet's "a worthy pioner," I. v. 163, and Spenser's "painefull pyonings," *F.Q.* XI. x. 63) is said to mean "dug deep," "trenched," and that "twilled" (*i.e.* ridged like the lines on twilled cloth) may represent the earth thrown up by the digger in ridges at the side of his trench; the whole suggesting the agricultural operation of ditching and banking in the early spring. (Cotgrave gives Fr. *touiller*=besmear.)

But against this interpretation some of the facts which we have already laid bare seem to tell almost conclusively; granting that dykes were common in Shakespeare's landscape, and of this we are by no means sure, they could hardly be described as banks *with brims*, they could hardly

serve to rank with mountain, wood, and meadow in the realm of Ceres, nor could the newly banked up ditch supply flowers on the top of its mound "to make cold nymphs chaste crowns." It is much more probable that the nymphs and their rivers in lines 128 to 130 recall the countryside nymphs and their Avon, or other stream, in lines 64–66. We may also compare Milton's "By sandy Ladon's lilied banks."

The Caxton Shakespeare holds that "the line seems to describe the river-banks in winter or early spring before flowers adorn them, and when their brims have been subjected to some agricultural operations." But to my note above I may now add that I see no reason why we should not interpret the whole passage in these few words: "Thy river banks with their flowers that bloom profusely in April, and furnish garlands for the Naiads" (l. 128). Nor can I see my way to making any change in the suggestions I have offered, not at least until we understand more clearly than at present what the poet means by *banks* and *brims*; or why *brims* should be tilled rather than *banks*, and not *banks* rather than *brims*; or again, why *ditching* should at all be included in the problem; or indeed, why *banking* at all, or any such artificial contrivance. For we must remember that there is no suggestion of a *mound* in Shakespeare's river banks generally; they are mostly such as he knew and loved in English rivers—edges, that is, of level meadows which meet "the brimming wave," and are profuse with herbage and flowers.

Much, of course, is left doubtful; but apart from all this, granting that banks or brims or both have been thus tilled laboriously in early spring, what is the object of these agricultural labours? A crop—for so it appears—of wild flowers! a crop of "lady-smocks"—for such is the suggestion of another Caxton note; yet these, as the annotator remarks, are "*a common meadow plant*," and therefore, we must understand, not to be sought for in soil that has been "tilled."

AN ESTIMATE (*continued from p.* 146).

humoured absurdities, and you realise how much the play has lost. Shakespeare taught through love or tears or laughter; and from a little genuine laughter we may learn a very great deal. Here, for instance, we profit by the stern and sombre relief into which the base malignity of Sebastian and Antonio is thrown by this merry mock-conspiracy of Trinculo, Stephano, and Caliban; surely there is nowhere else in all Shakespeare such a ludicrously assorted company of malefactors.

Another excellence of *The Tempest* is to be found in the songs. Such lyrics are present in many of the dramas of Shakespeare, but in none are they so admirable as in *The Tempest*. In *As You Like It*, for example, they almost seem to be dragged into the play; in *Twelfth Night* they are richer in quality, more closely related to the drama, and are sung by a responsible player; but in *The Tempest* they are an absolutely integral element of the dramatic action; each, we might almost say, plays its part; and they are of supreme excellence.

APPENDIX IV

Ariel's Songs; (*a*) V. 88–94

I see no reason for altering either the language or the punctuation of the First Folio, which is substantially that given in the text; but the sense of the lines, as generally received, may require some modification. The thought of the song is twofold: (1) I dwell in and among flowers; (2) I follow the summer. It is the line "There I couch when owls do cry" which seems to be wrongly interpreted by most critics; in a passage in *A Midsummer Night's Dream* (v. 390–1, which was partly suggested to Shakespeare by the context of the lines in Ovid which he adapted in v. 33–50 of this play) we are told that fairies "run By the triple Hecate's team"; and *couch* (line 90) does not mean "sleep" nor "sleep at night"; its meaning is nearly conveyed by "couch for fear" (*Titus Andronicus*, v. ii. 38), even as, again in *A Midsummer Night's Dream* (II. i. 30), "the elves, for fear, Creep into acorn-cups, and hide them there." These elves, moreover, are directed by their queen to keep back

> The clamorous owl that nightly hoots and wonders
> At our quaint spirits (II. ii. 5).

And although in this instance Titania sleeps while her fairies "war with rere-mice," and are otherwise active, her sleep was a special and dramatic necessity if Oberon was to streak her eyes with the magic juice; and at the end of the play Puck informs us that the whole tribe of fairies follow darkness like a dream.

In the same play we learn that they follow the summer. "The summer still doth tend upon my state," says Titania to Bottom (III. i. 158), *i.e.* "It is always summer where I go; summer dutifully attends upon my greatness—and to follow the summer shall be your privilege too." Also

among the doings of the *Midsummer Night's Dream* fairies we read "The honey-bags steal from the humble-bees. . . . And hang a pearl in every cowslip's ear." In that play then as in this song we have the bee and the bat and the cowslip, the creeping into "cup" or blossom, the migrating to other lands, the activity at night; and we might make it a question, "If Ariel couched with the 'nightly owl,' how could he be flying on a bat's back?"

Now, although Ariel was meant to be the mediæval Demon rather than the popular fairy, he nevertheless as the play proceeds (and most of all in this song) claims a very close kinship with the "elves"—a word that, as we noticed (p. 125), was strangely introduced into Prospero's speech (v. 33–57), and of itself proves that Shakespeare was indebted to Golding as well as to Ovid. On the other hand, a most casual examination of the speech proves equally that Shakespeare had the Latin before him.

To sum up:—the purport of the song is, "I am bee-like; I can creep into a cowslip's bell, as I do if the owl is near; when the bat leaves at the end of summer, I go with him on his back; therefore I shall have eternal summer, and shall live ever among the flowers."

As to the bat's migratory habits, its absence in winter may have given rise to the popular notion that like the swallow it "changed its sky." In this play, moreover, it is one of the agents of the charms of Sycorax (I. ii. 340).

(*b*) I. II. 376 *sqq.*

The following attempt to trace the course of thought may help to explain the "Burthen" in the stanzas "Come unto these yellow sands," and "Full fathom five" (I. ii. 396 *sqq.*):—

"My 'fellow-ministers,'" says Ariel, "come to these sands 'where all is whist and still,' join in a dance, and take up the burden of my song."

Having thus summoned his fellow-ministers, Ariel in the next stanza addresses himself to Ferdinand; and at the end of the stanza calls his attention to the nymphs, and to the burthen which they bear according to his instructions.

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